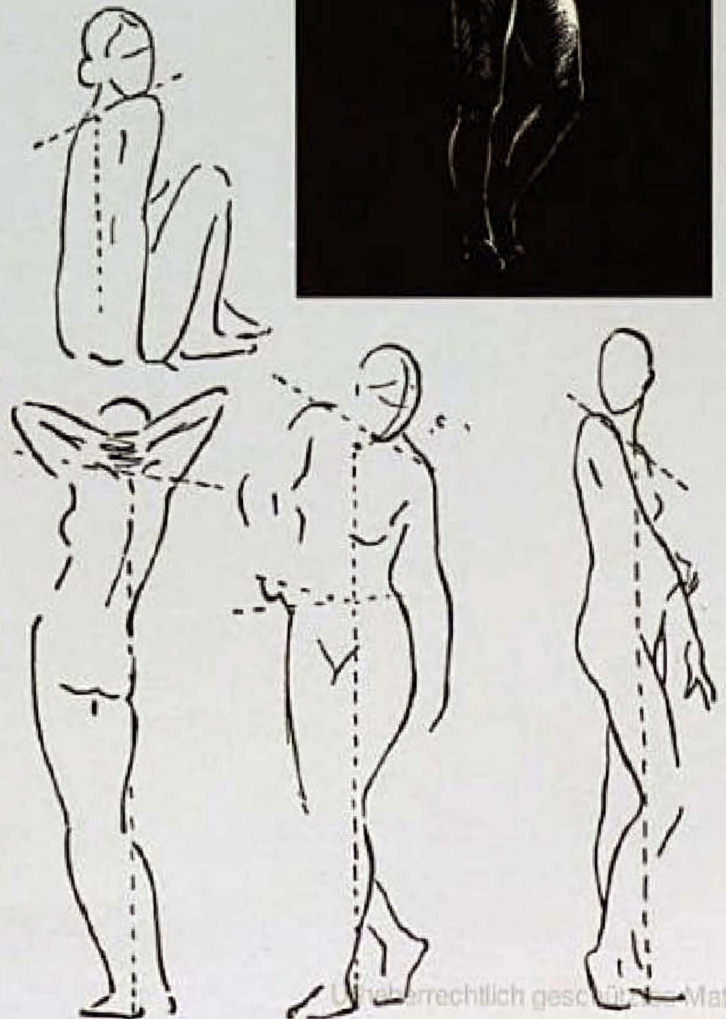


ANATOMY AND DRAWING

Victor Perard



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PREFACE TO THE FOURTH EDITION

It has long been known that the study of anatomy leads to the appreciation of form and beauty in art. The human figure is particularly rewarding for study. It has simplicity and beauty of form. It is so balanced and proportioned that it can do much with little effort.

For these reasons, human anatomy is taught in schools of fine arts throughout the world.

The student who buys a book on drawing anatomy needs to have this important subject explained to him as simply as possible.

This *Fourth Edition* of ANATOMY AND DRAWING, including new material on the muscles, has been prepared from this point of view. The human figure is presented in a series of simple diagrams from which all but the necessary naming of parts and

Anatomy and Drawing

actions has been stripped. The wording is printed in clear juxtaposition to the identified body parts. Skeleton figures or quick body sketches demonstrate actions.

Throughout the book, I have kept the text to the essential minimum and have adhered to the wisdom of the saying, "One picture is worth a thousand words."

SEPTEMBER 1955

VICTOR PERARD

PREFACE TO THE THIRD EDITION

The purpose of this book is to present in a simple and direct manner the subject of anatomy as it is applied to Art. As little text as possible has been used, and much dependence has been placed on pictorial representations because the latter are a more direct means of impressing the artist with construction and form. For this reason this work has been copiously illustrated, often showing various views of the same structures and actions.

To the beginner the study of anatomy is too often dull, prosaic and difficult and this is due, in large part, to the fact that many text books on the subject contain insufficient descriptive drawings. Even though the student plows through many pages of text, he often fails to visualize the subject properly. Therefore it has been endeavored to substitute illustrations for descriptive text whenever practical. The drawings have been arranged in groups for the purpose of comparison, and in this way the eye becomes accustomed to observe much which otherwise might escape attention.

Preface

To express outward form correctly requires a knowledge of the internal structure, that is, of the bones which compose the framework and define its proportions and of the muscles and tendons which direct its action.

Every figure artist finds sooner or later, as he advances in his artistic career, that his work needs strengthening through a well grounded knowledge of anatomy. The great masters of the past realized this and their grasp on the fundamentals of anatomy is reflected not only in their finished works, but in such of their preliminary sketches as are still preserved.

The ability to construct figures correctly from the imagination rather than to depend entirely on models is a distinct aid to the draftsman and to the sculptor. The student of anatomy should therefore test his skill by making memory drawings and by applying his knowledge to compositions of his own fancy.

When working from living models, the artist will find that his knowledge of anatomy will enable him to analyze and interpret the forms before him in a more understanding way than he could without such information. It will develop in him greater powers of observation. An understanding of anatomy is an instrument in the mechanics of Art: a means to be employed to assist but never allowed to dominate. The artist must learn properly to evaluate his anatomical information and to know the part it is to play in the development of his art. The studies he makes will then be done more intelligently and with better draftsmanship as an inevitable result.

VICTOR PERARD



NOTES ON PROPORTION

Since proportion is the comparative relation of one thing to another, some standard or unit of measure must arbitrarily be established. In Art, this unit is known as the "head" which is the distance from the top of the skull to the tip of the chin. The illustrations in this book are based on the proportion of seven and a half "heads" to the height of an erect figure. The use of this standard will obviate much descriptive text. It is well, however, to bear in mind that this standard of proportion is modified by such elements as race, sex,

Anatomy and Drawing

age and physical differences peculiar to the individual. For this reason the following notes on proportion are grouped under the heads: Male, Female, Children and General Observations.

Proportions of the Male. The greatest width of the male figure is at the deltoids, a little below the shoulders and the width here is about two heads.

The width between the hips should equal one and one half heads, and the width between the nipples one head.

The height of the figure, seven and one-half heads, should approximate one "head" for the head, two and three-quarter heads for the neck and trunk, and three and three-quarter heads for the lower extremities.

From the finger tips to the elbow should measure two heads.

Proportions of the Female. The bones of the female are shorter and have less rough surfaces than those of the male. The sternum or breast bone is shorter and more curved and the pelvis is broader and shallower which gives a greater width to the hips. The sacrum is wider and projects at an angle backward.

The posterior superior iliac spines and the anterior iliac spines are further apart than those of the male. The distance from the rib cage to the pelvis is greater due to the shallower and broader pelvis.

There is less distance from the crest of the iliacs to the great trochanters of the hips, because the anterior iliac spines are spread out and lower, and further apart. In the female figure the Poupart's ligaments and the furrow of the groin are more horizontal.

The shoulders are narrower and the collar bones (clavicles) straighter and shorter thus giving a more graceful and longer neck and more sloping shoulders in comparison with the square shoulders of the male.

Notes on Proportion

The arms are shorter in proportion to the trunk which is due to the shorter humerus bone of the female, and because the humerus bone is shorter, the elbow is higher.

Variations in the length of the female leg are more frequent than those of the trunk and so it is more difficult to judge the height of the female figure when seated. But the length of the torso is proportionately longer than in the other sex. The legs are shorter and the skull smaller.

The center of the female figure is above the pubic bone while in the male, the center is about at the pubic bone. The width of the female hips is about the width of the chest wall plus that of one arm and is greater than that of the male of the same height. The fact that the female sacrum is at a greater angle than that of the male and that there is more fat on the buttocks gives these a greater diameter.

The female abdomen, is more rounded and the thighs are thicker from the back to the front than in the other sex.

Proportions of Children. The child of three is about one half the height of the adult, and at ten, about three-quarters the height of the adult. As the child grows older the relative sizes of the head and the trunk change. At twenty-five the figure is full grown.

At birth the center of the figure is a little above the navel, at two years at the navel and at three years the center is level with the iliac bone.

With advancing age this point gradually lowers depending to a great extent on the length of the legs.

General Observations. The clavicle bone continues to grow for a considerable period after the other bones of the body have attained

Anatomy and Drawing

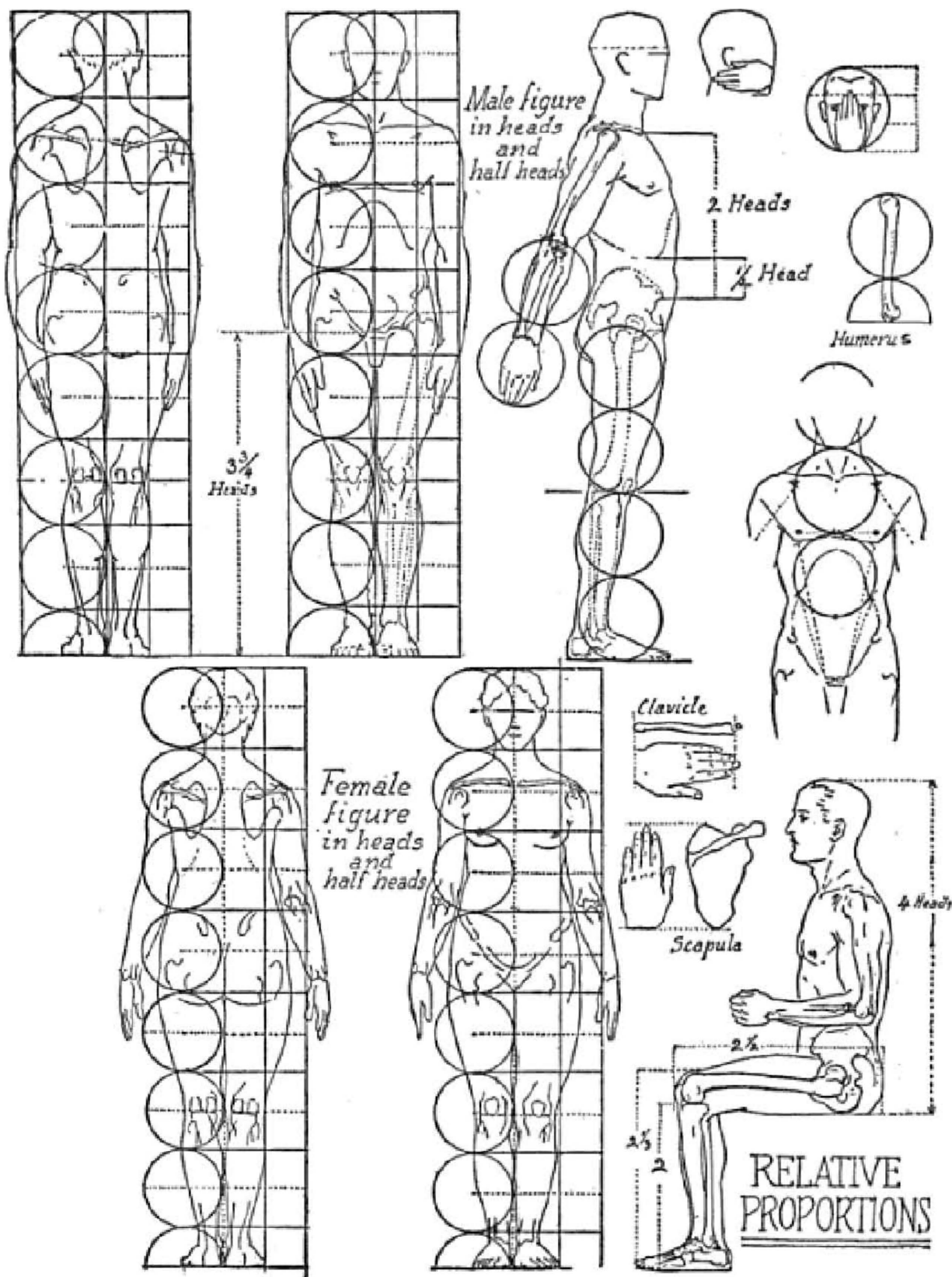
their full development and therefore the shoulders are said to broaden.

Only very tall people have a height of eight heads. Short people are seven heads or less. The muscles of the adult account for about one half the weight of the body.

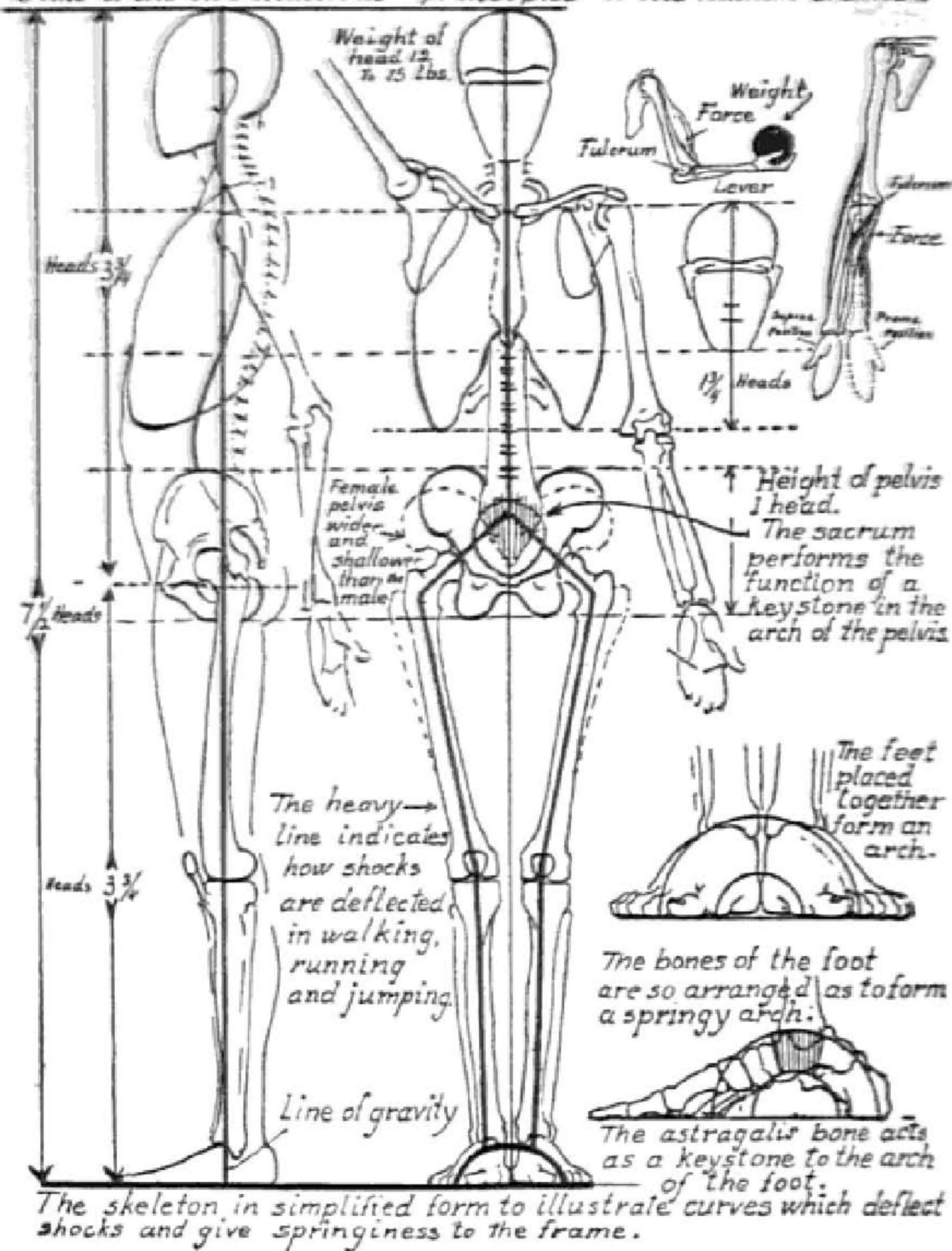
The skeleton always provides the proportions of the figure with slight allowances for the padding between the joints, between each vertebra, and under the heel and foot. In old age the figure shortens due to the hardening and shrinking of the cartilages between the bones.



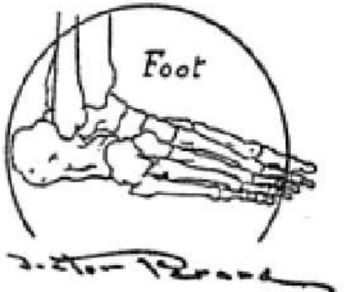
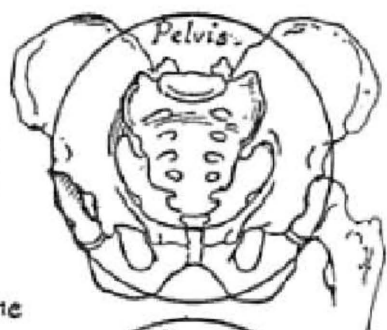
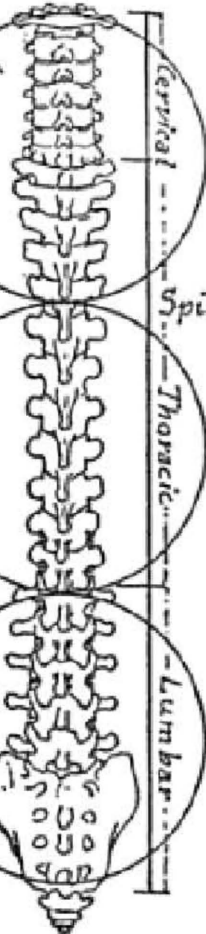
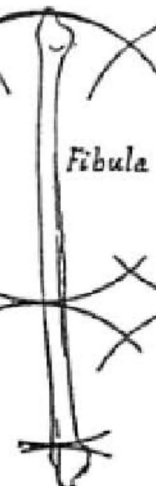
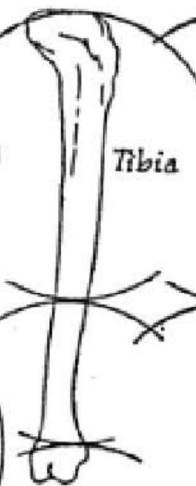
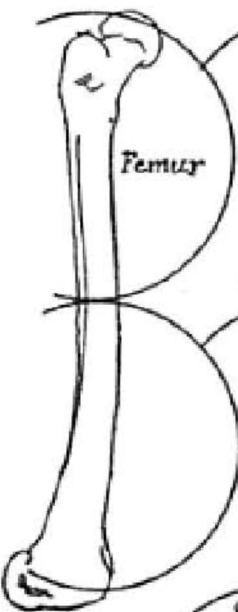
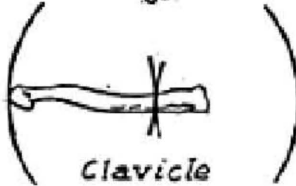
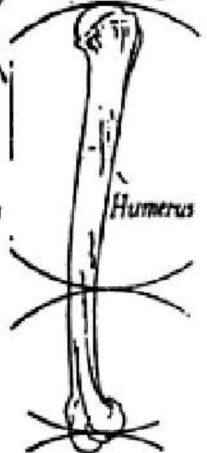
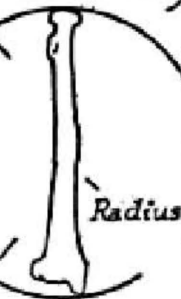
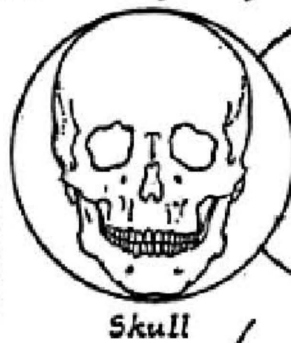
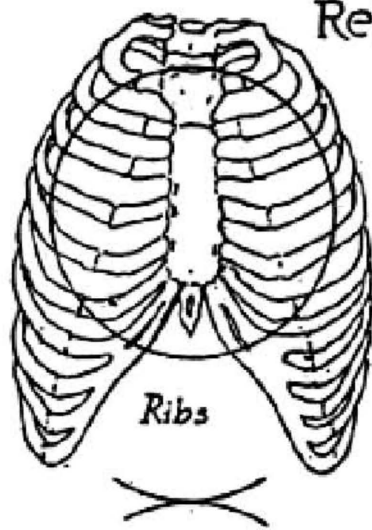
PART ONE
PROPORTION and DRAWING

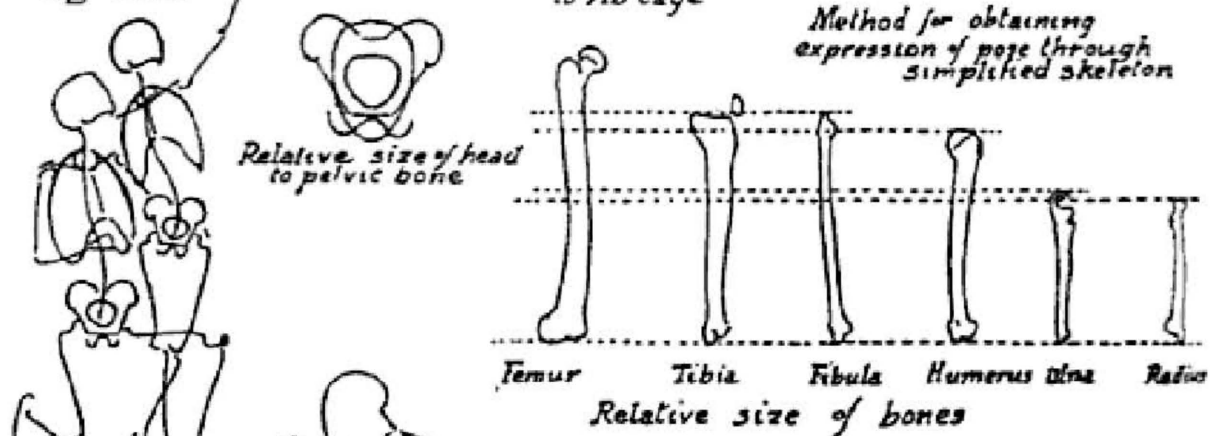
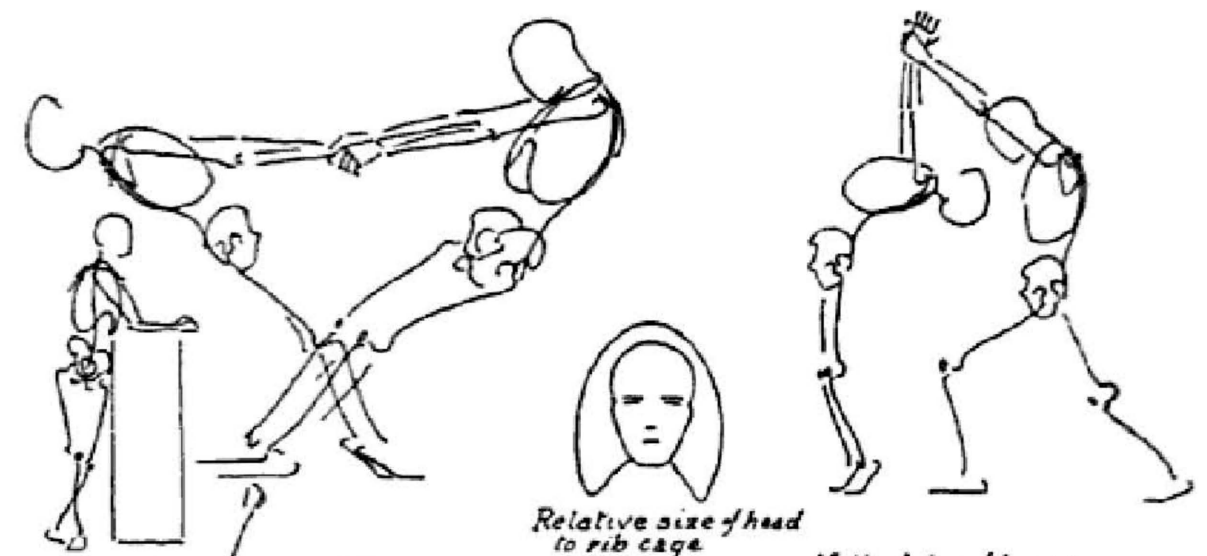


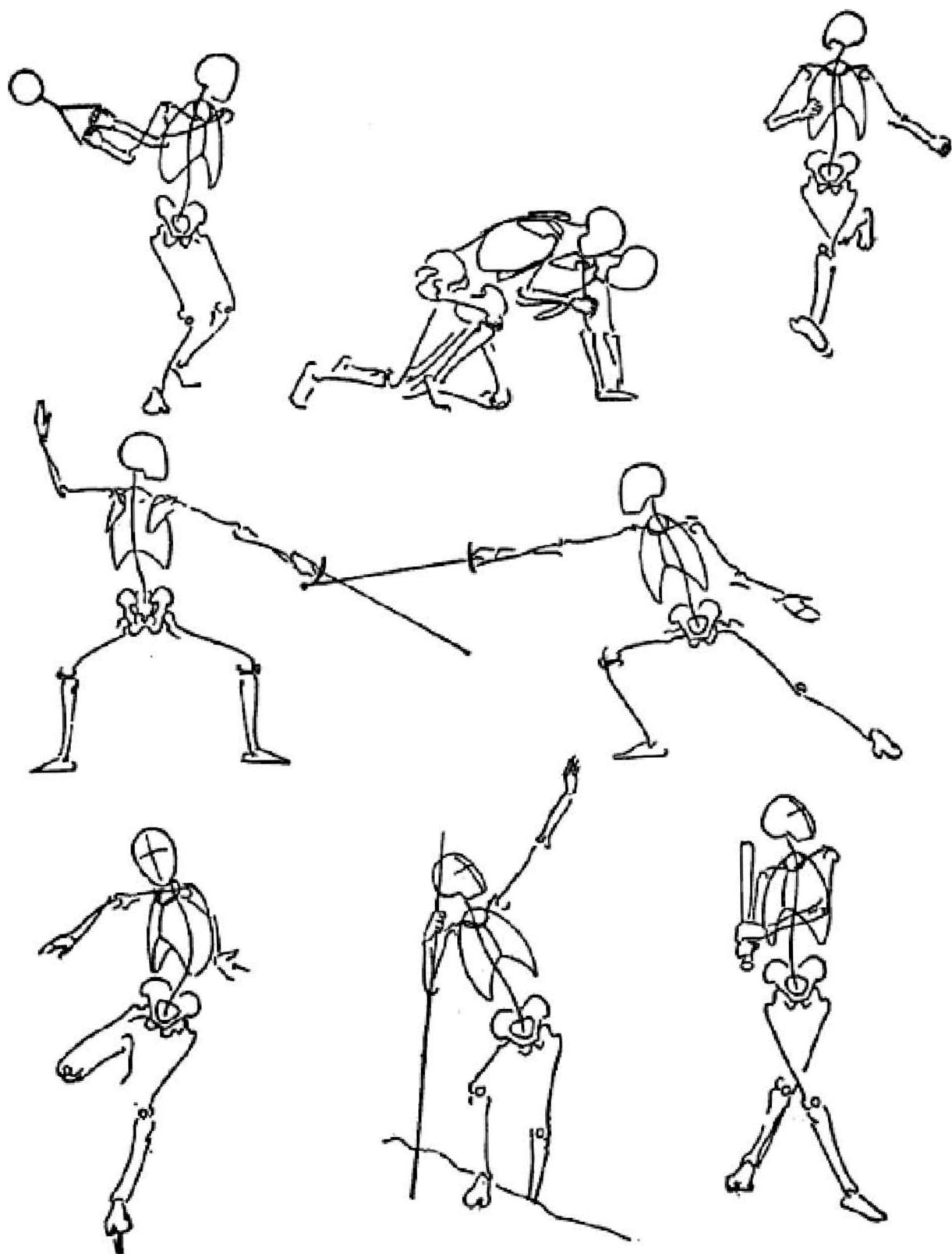
Some of the mechanical principles of the human frame.

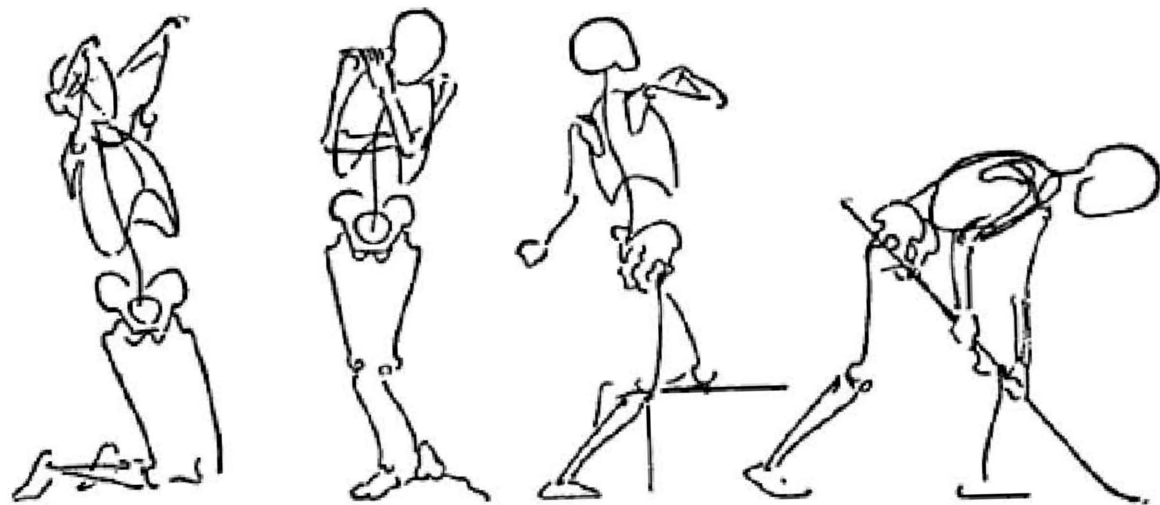


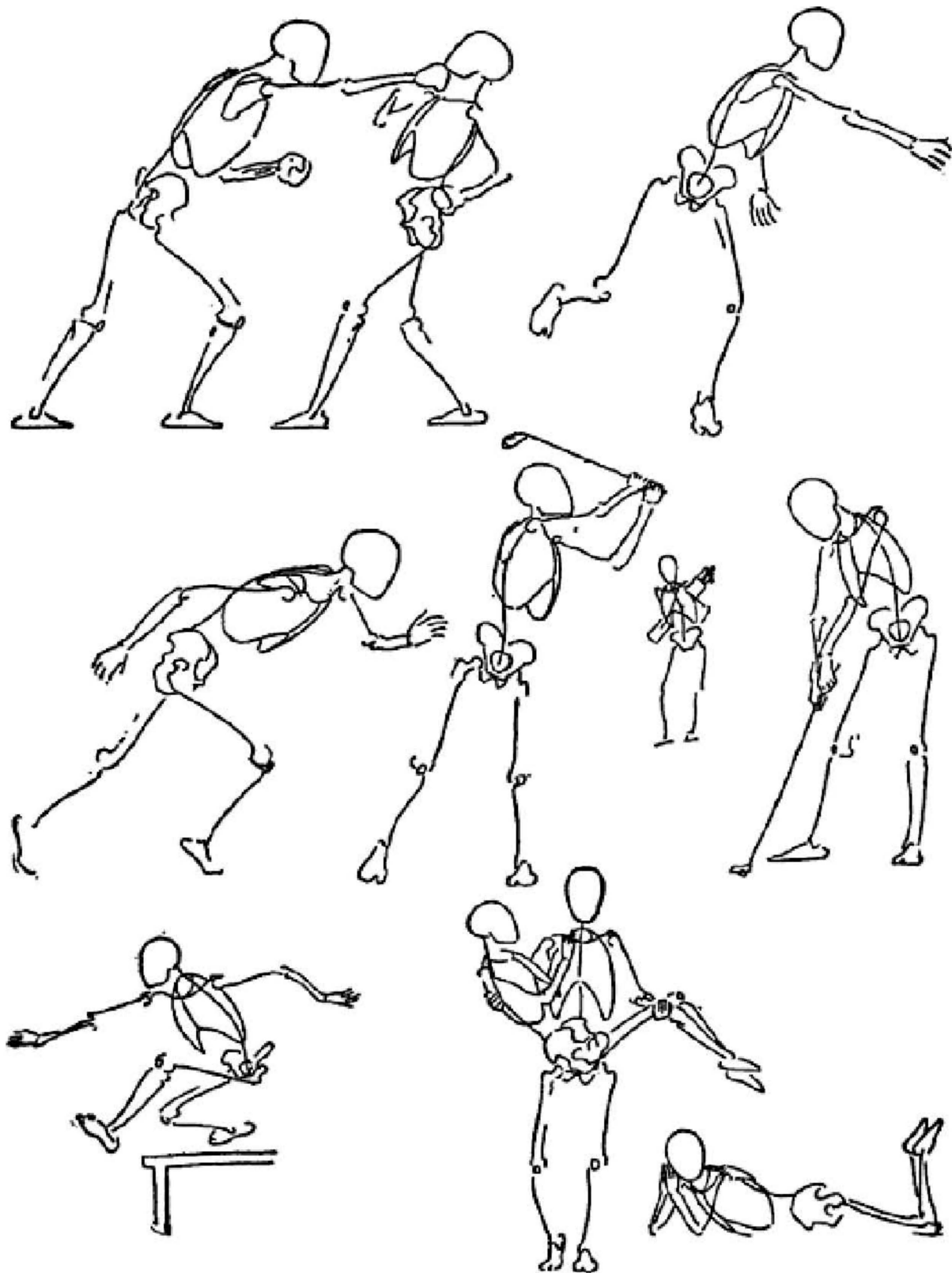
Relative proportion of bones by heads

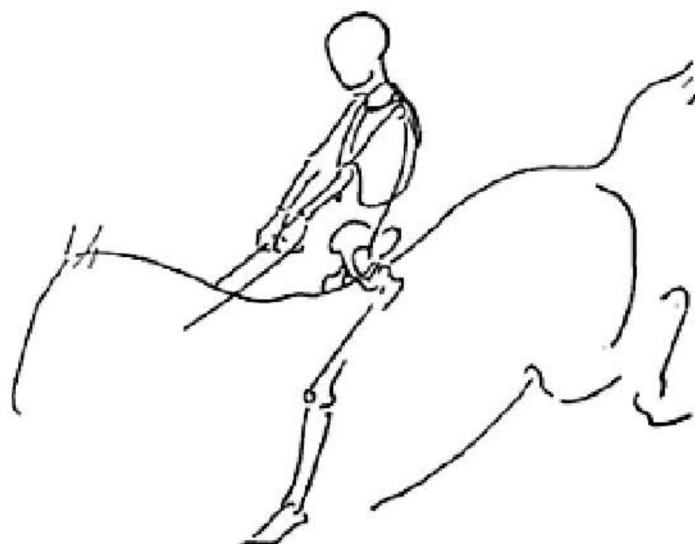


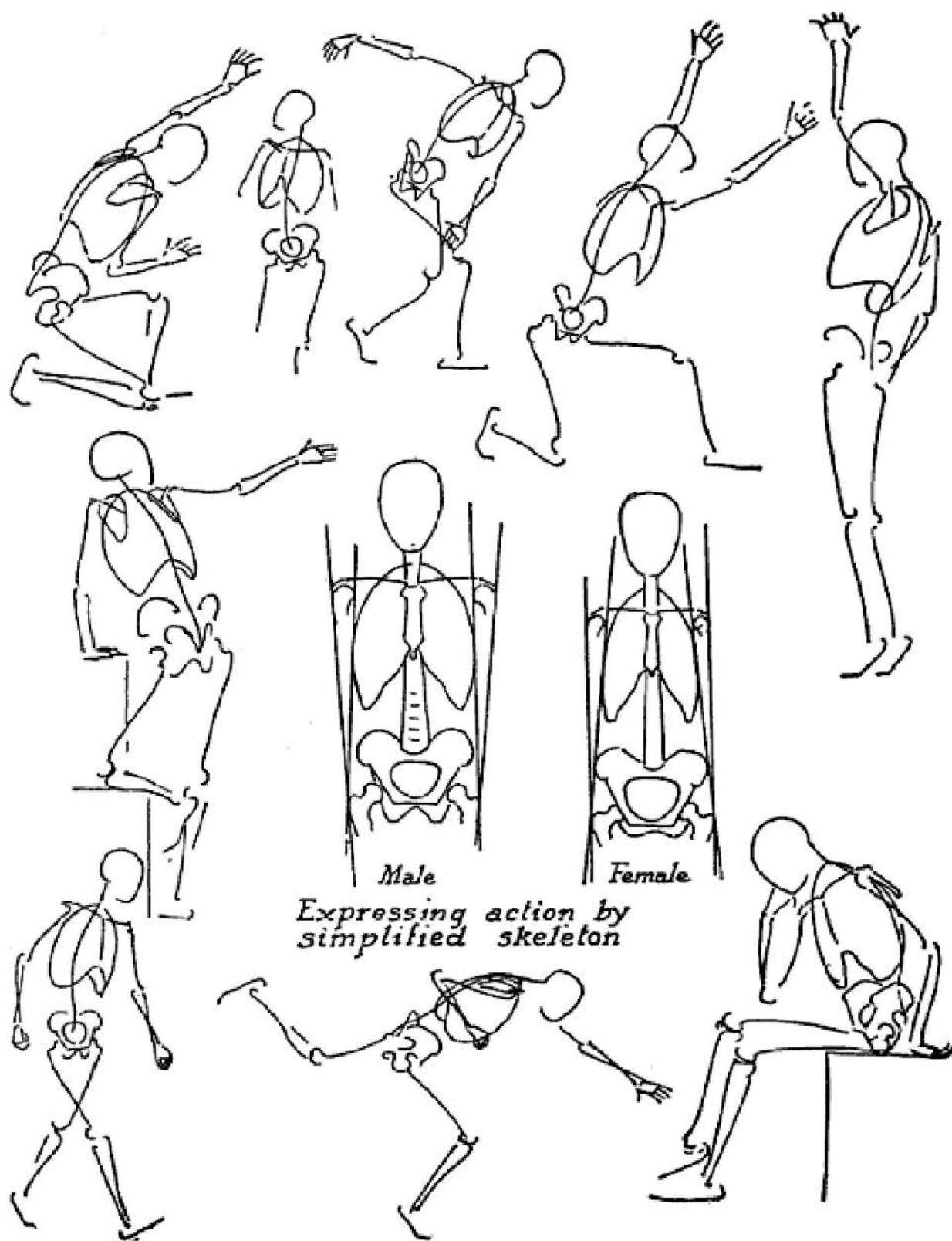








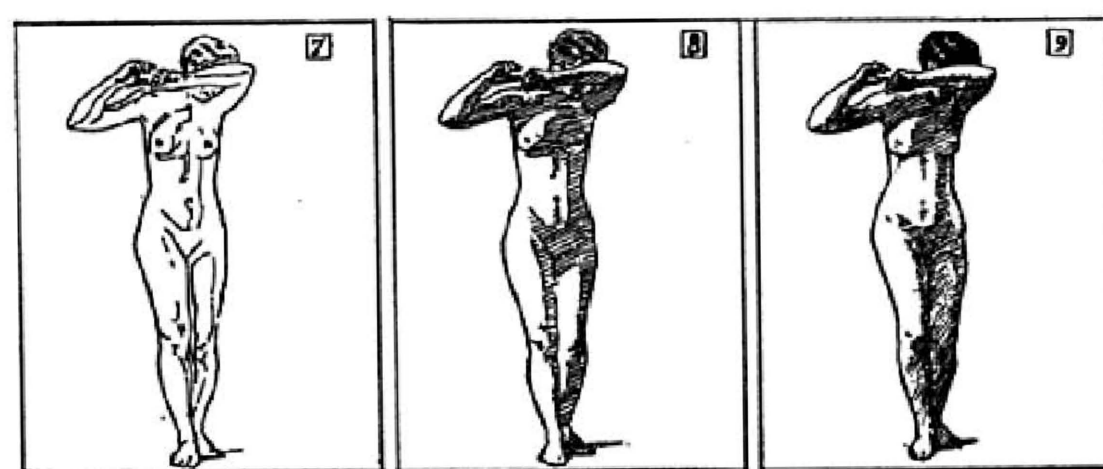
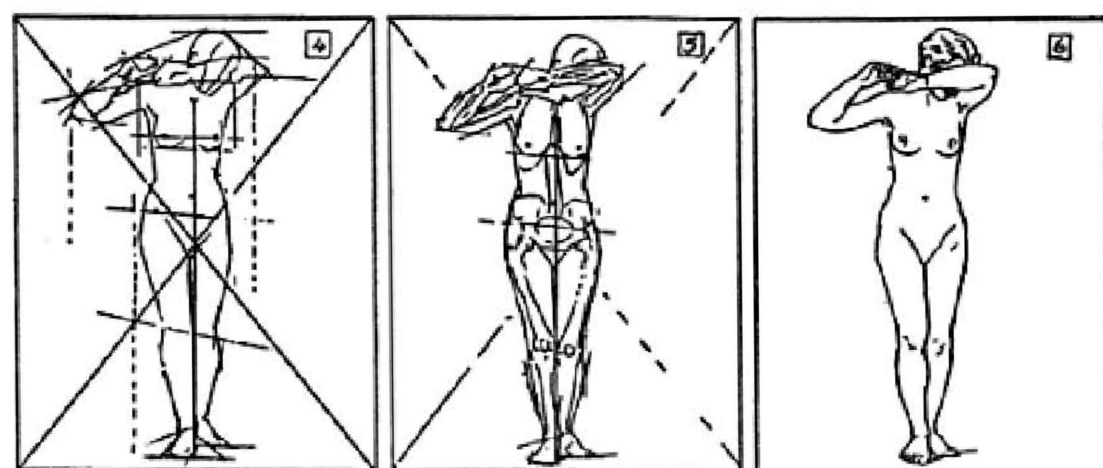
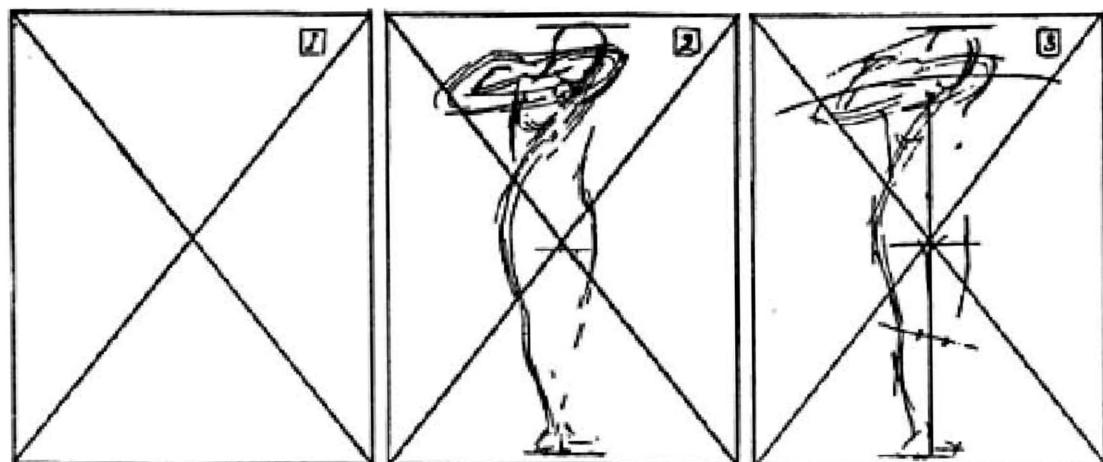


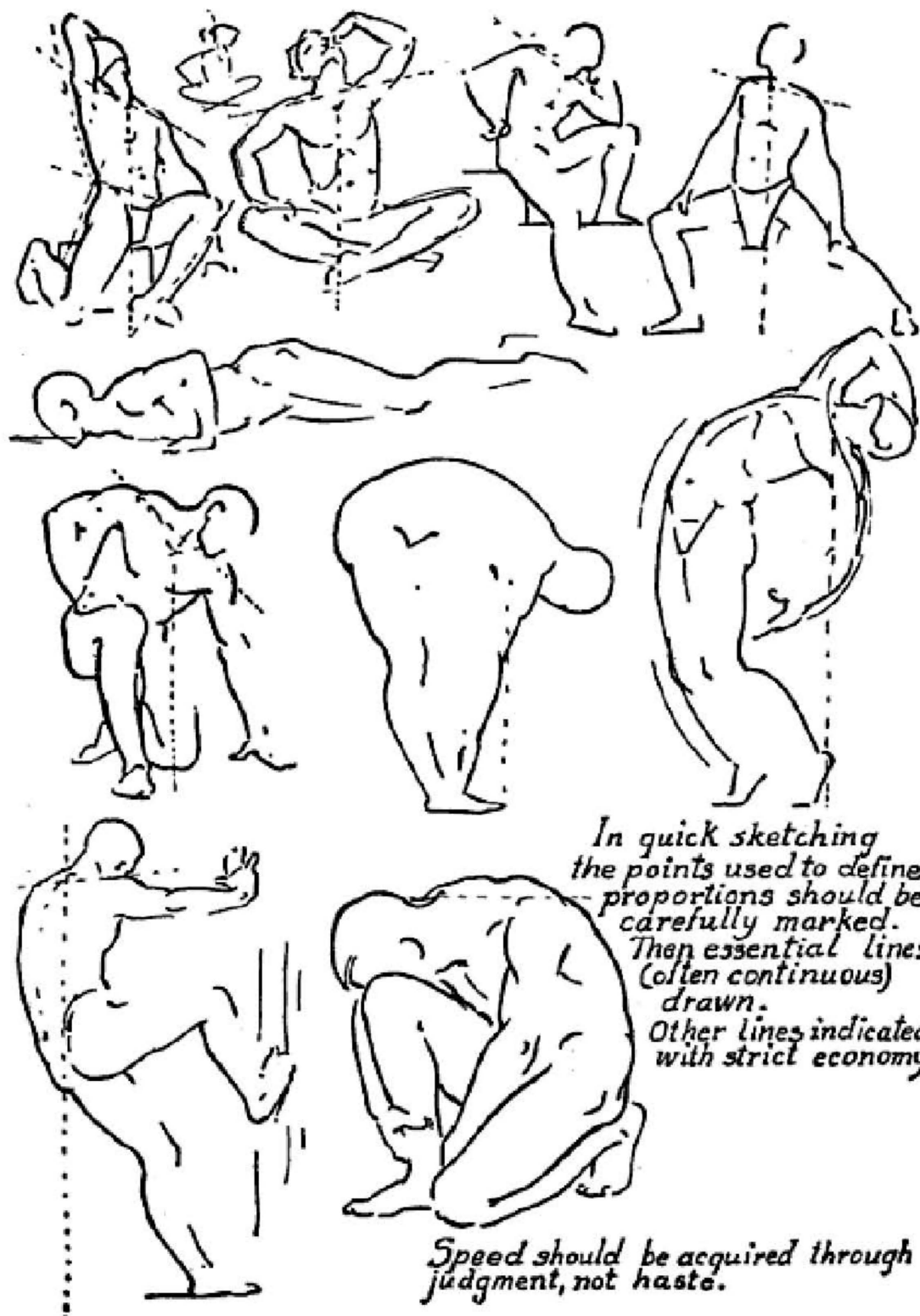


METHOD OF DRAWING

From Life or from the Cast

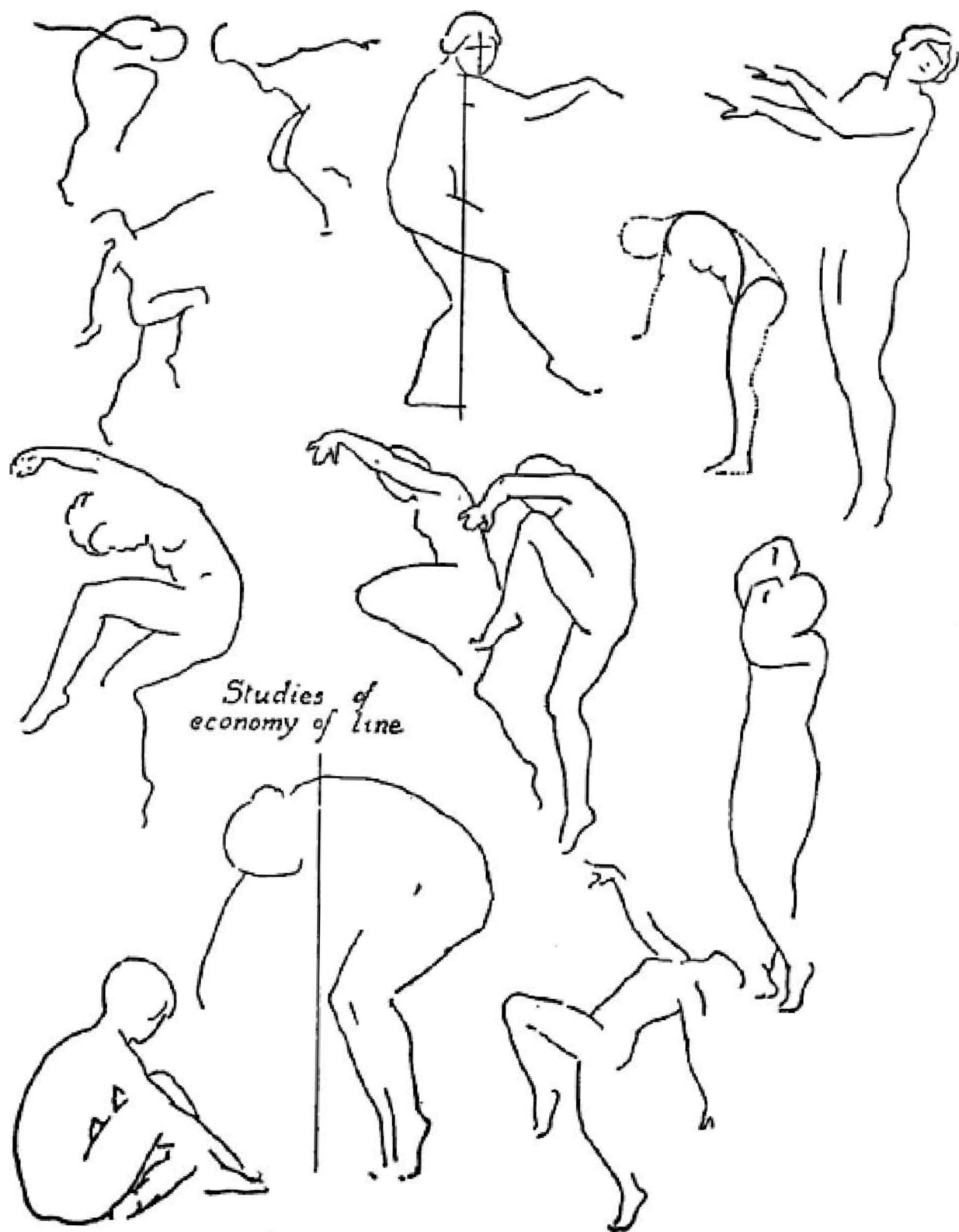
1. Find the center of the paper by drawing lines from corner to corner.
This is done to help center the study.
2. Measure with the eye or pencil to find the center of the subject and make a line at that point as related to the center of the paper.
Draw a line at the head and another at the feet.
With free lines search for the rhythm of the pose, to help visualize the figure and to place it on the paper the size intended.
Draw lightly so that the mental impression of the figure is not obliterated by a heavy drawing, and corrections can be easily made.
3. Decide where the pit of the neck should be placed and draw a perpendicular line from this point (if a front view) to the feet. If a back view, draw the perpendicular line from the seventh cervical vertebra to the feet.
Find the line of the shoulders, giving the angle of their positions.
If a standing figure, first draw the leg on which there is most weight, to obtain the proper balance of the figure.
4. Give the line showing the angle of the position of the pelvis.
Indicate a line through the knee-caps. Draw the torso, indicating its bulk, marking the width of shoulders, hips, neck and head.
Block with straight lines going beyond the intersections to obtain a better idea of the direction of line and to avoid a cramped feeling.
5. Sketch within the lines a simplified skeleton, to check up on position of joints and bulk of chest. (Refer to pages on proportion.)
See that the pit of the neck, the pubic bone, the navel, the pelvis, the knee-caps and the inner ankles are in proper relation to each other.
Compare relative sizes of head to bulk of torso, hands to face, feet to hands, arms to legs, and thickness of the neck to that of the head, leg and arm.
6. Go over the outline, perfecting it, searching for character and for grace of line.
7. Indicate the outline of the planes and of the principal shadows.
8. Fill in the planes in large surfaces, and connect the shadows as much as possible.
9. Without losing their mass, model the planes keeping well in mind the direction of light.
In drawing the head, decide on the bulk and draw in the planes of the face (see Part III), then the eyes, the mouth and the nose last.
It is easier to fit a head on a figure, than to fit a figure to a head.

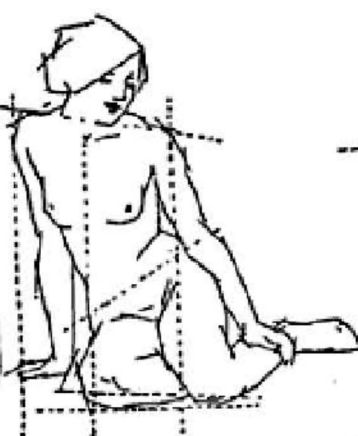
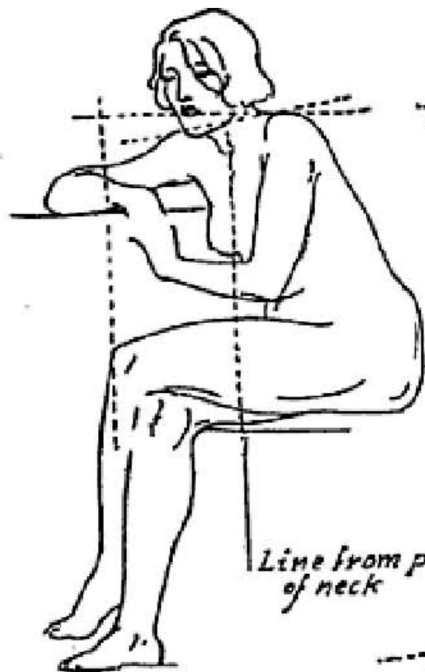




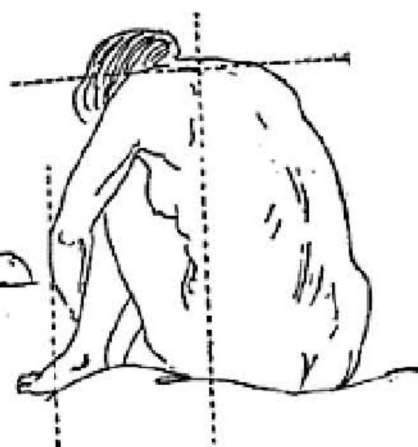






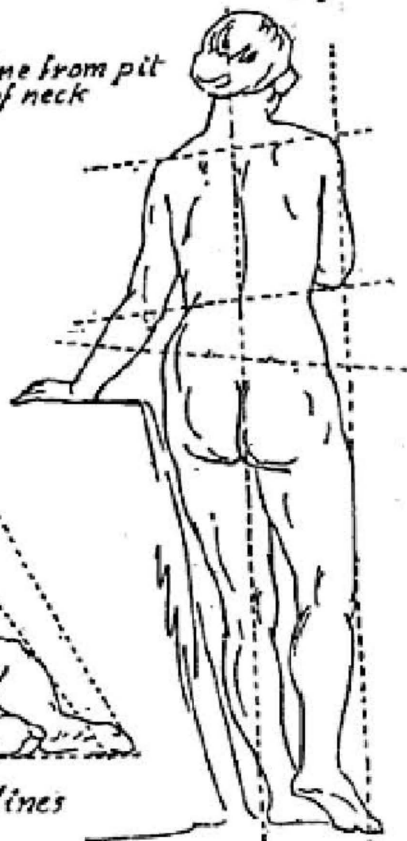


Blocking

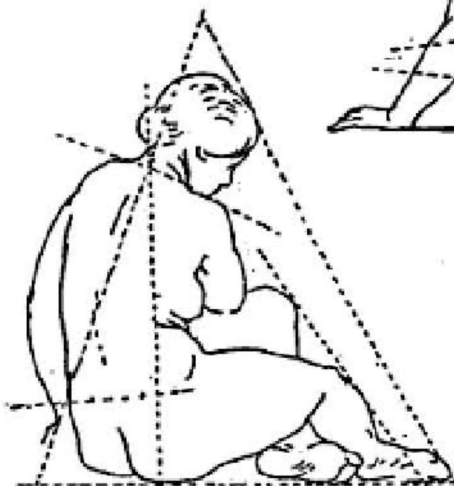


Line from seventh cervical vertebra

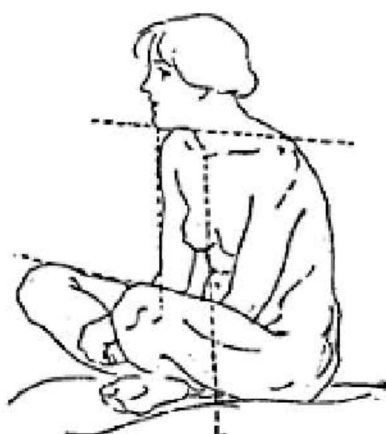
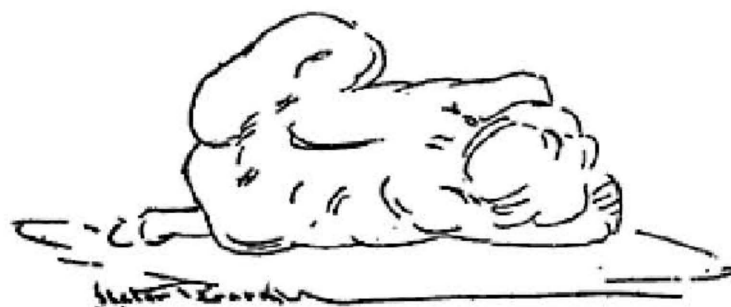
Line from pit of neck

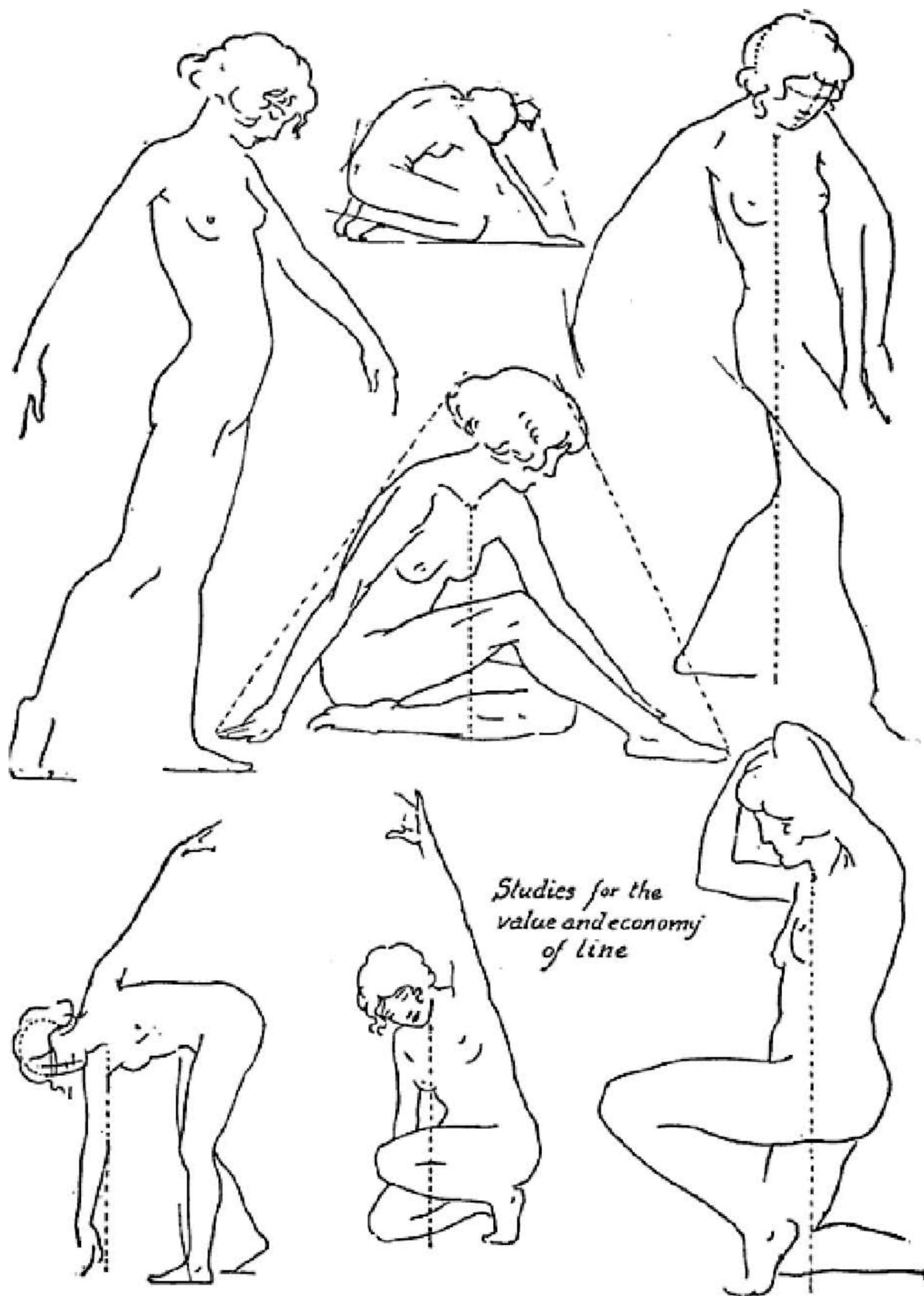


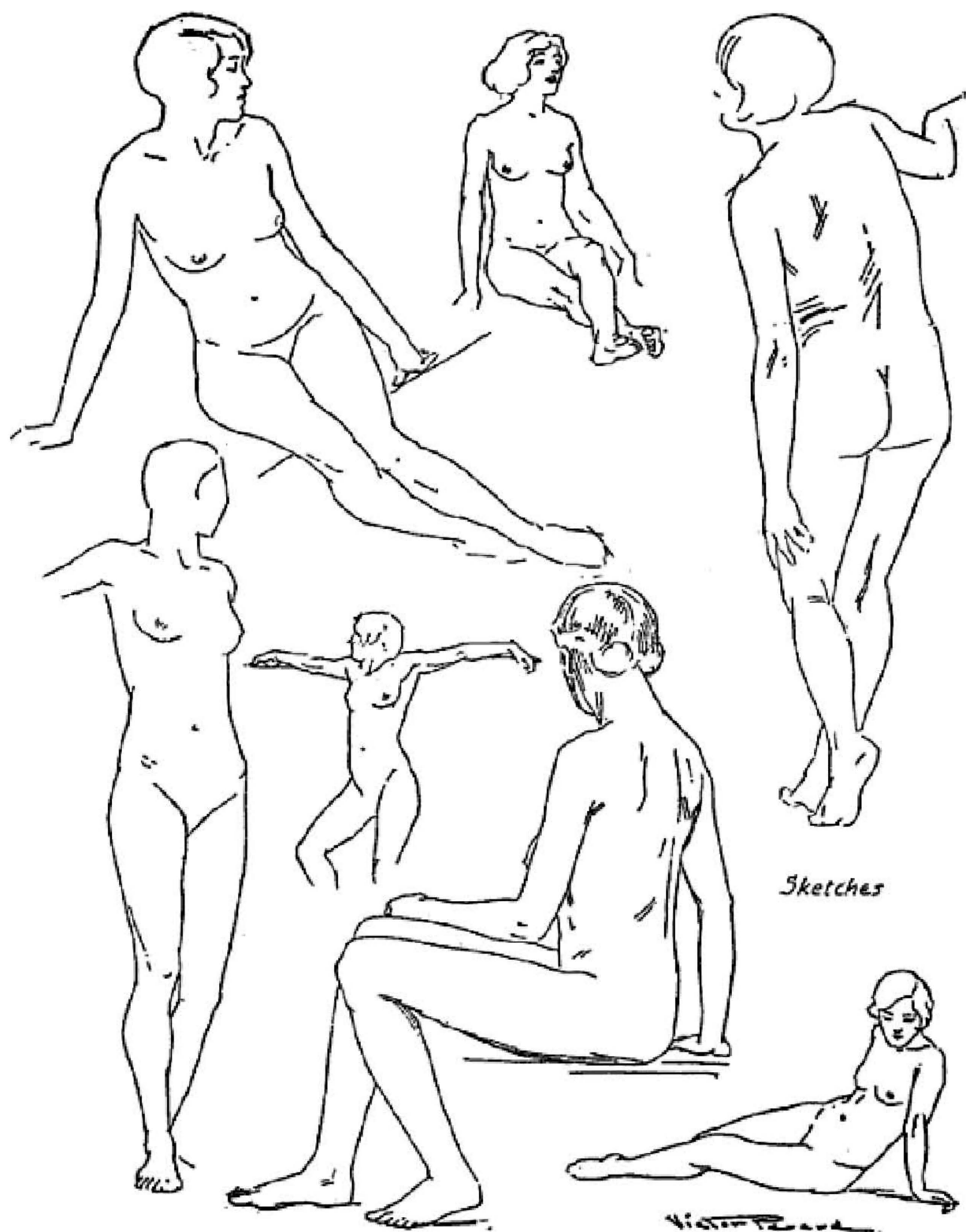
Impression

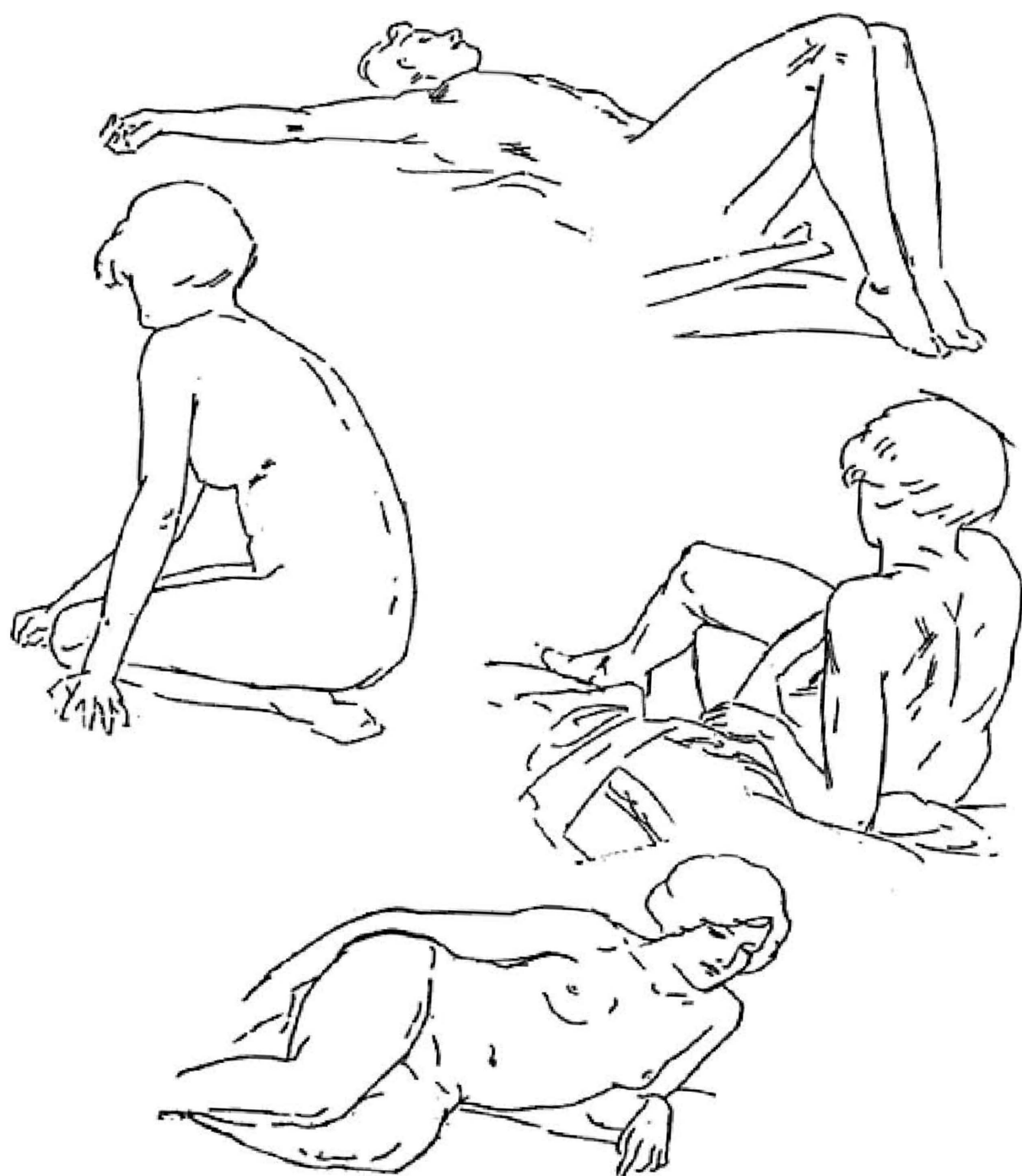


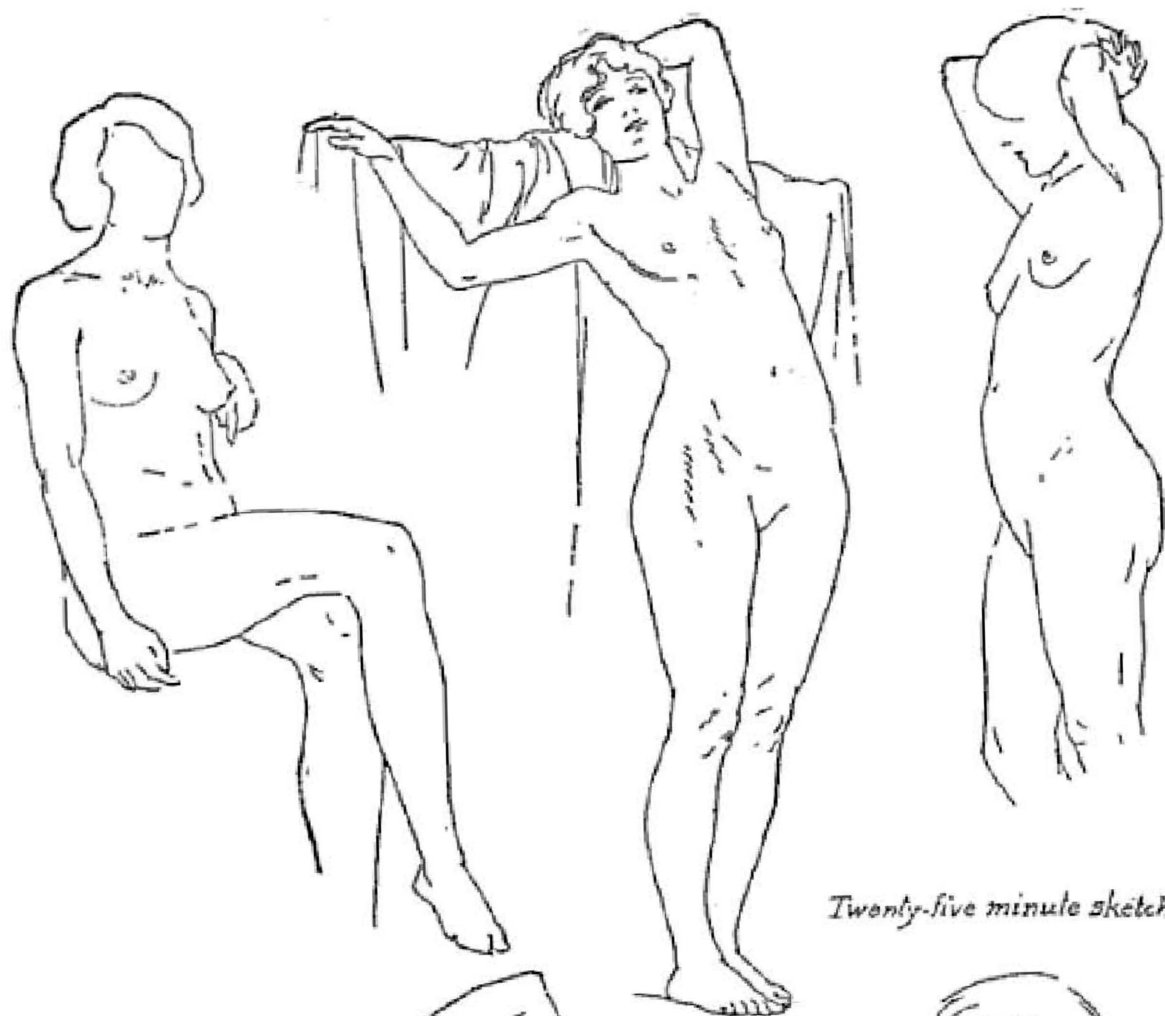
Use of imaginary lines to obtain spaces



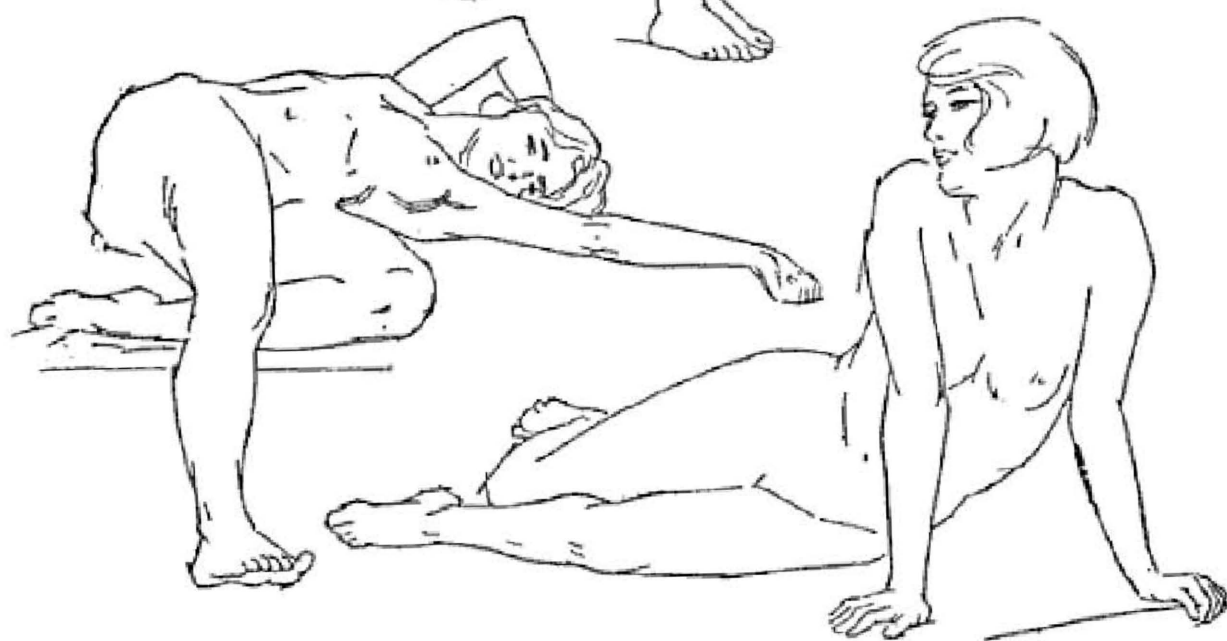


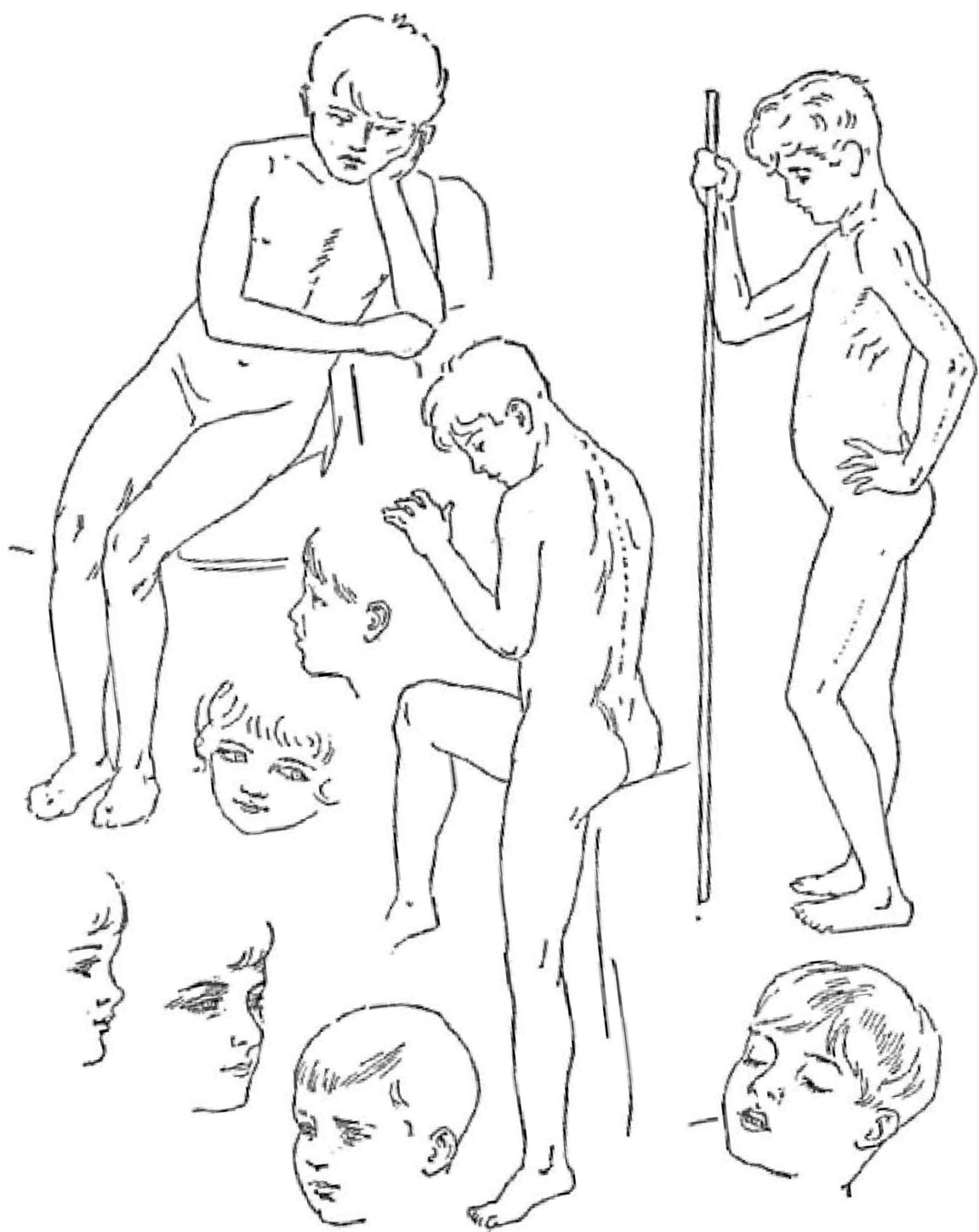


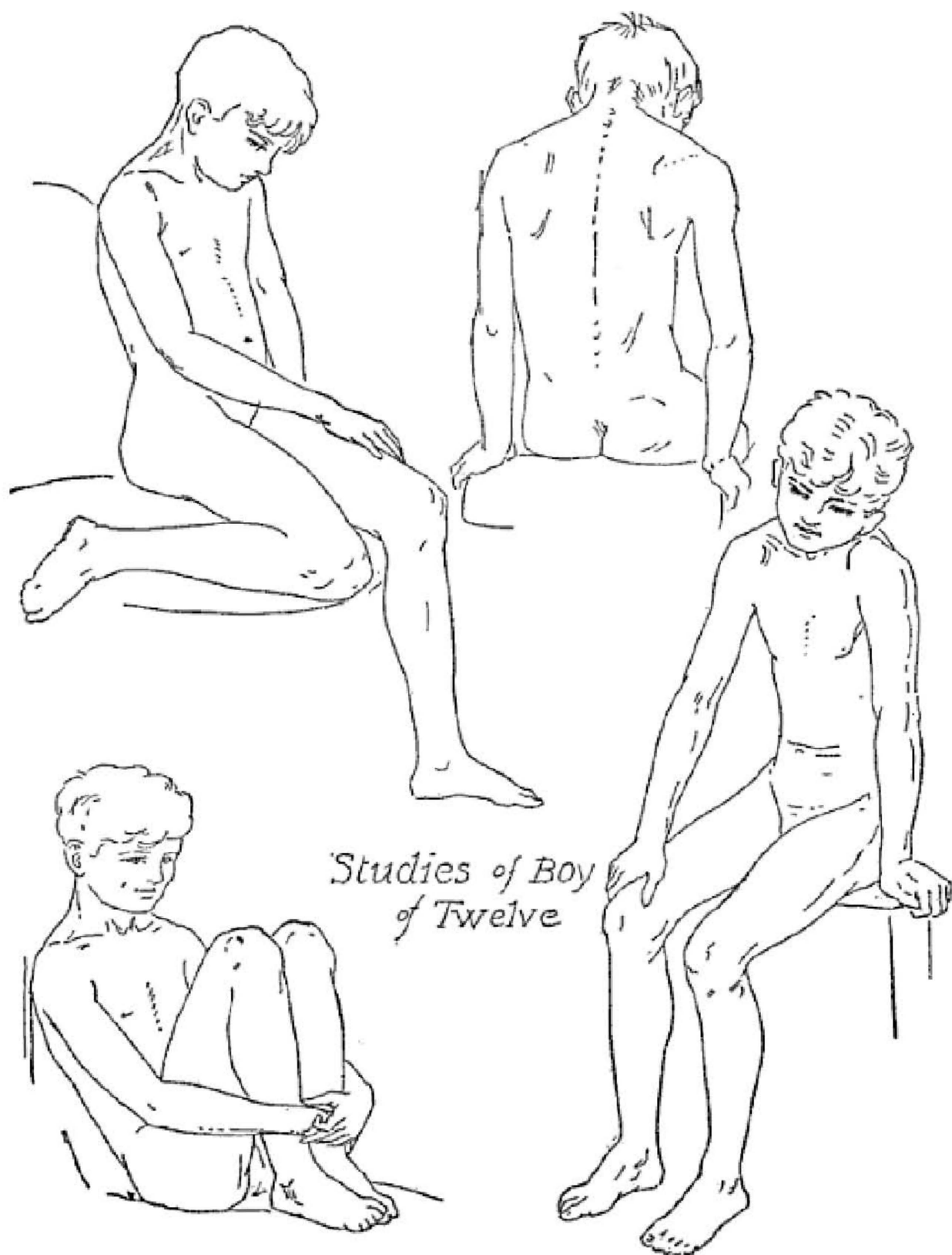




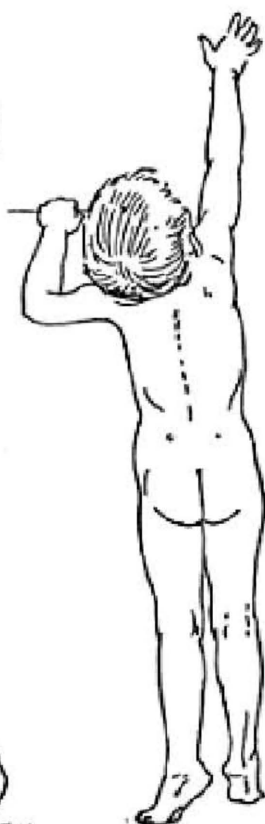
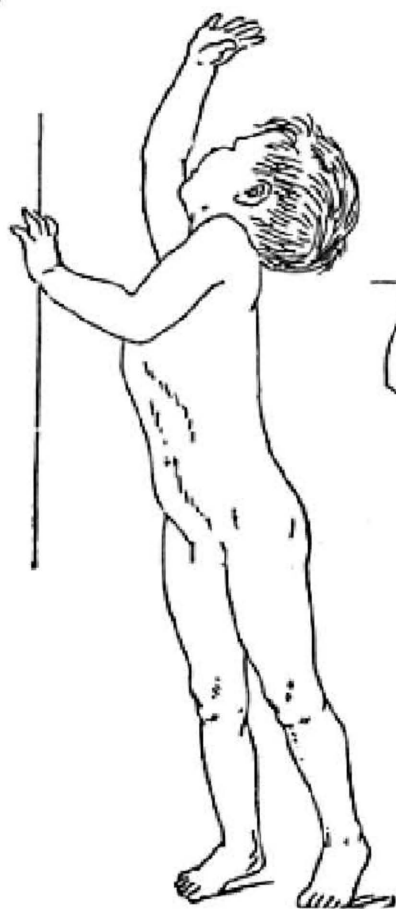
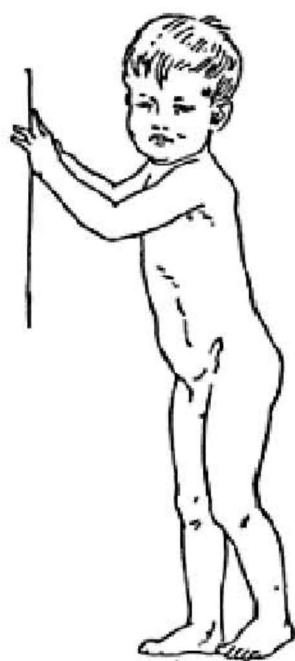
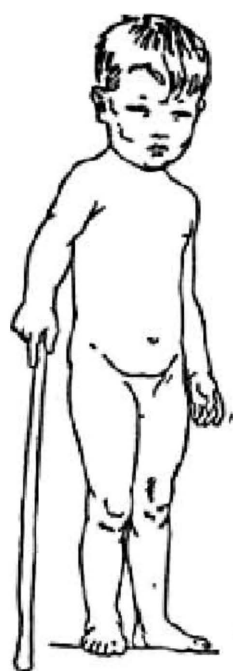
Twenty-five minute sketches



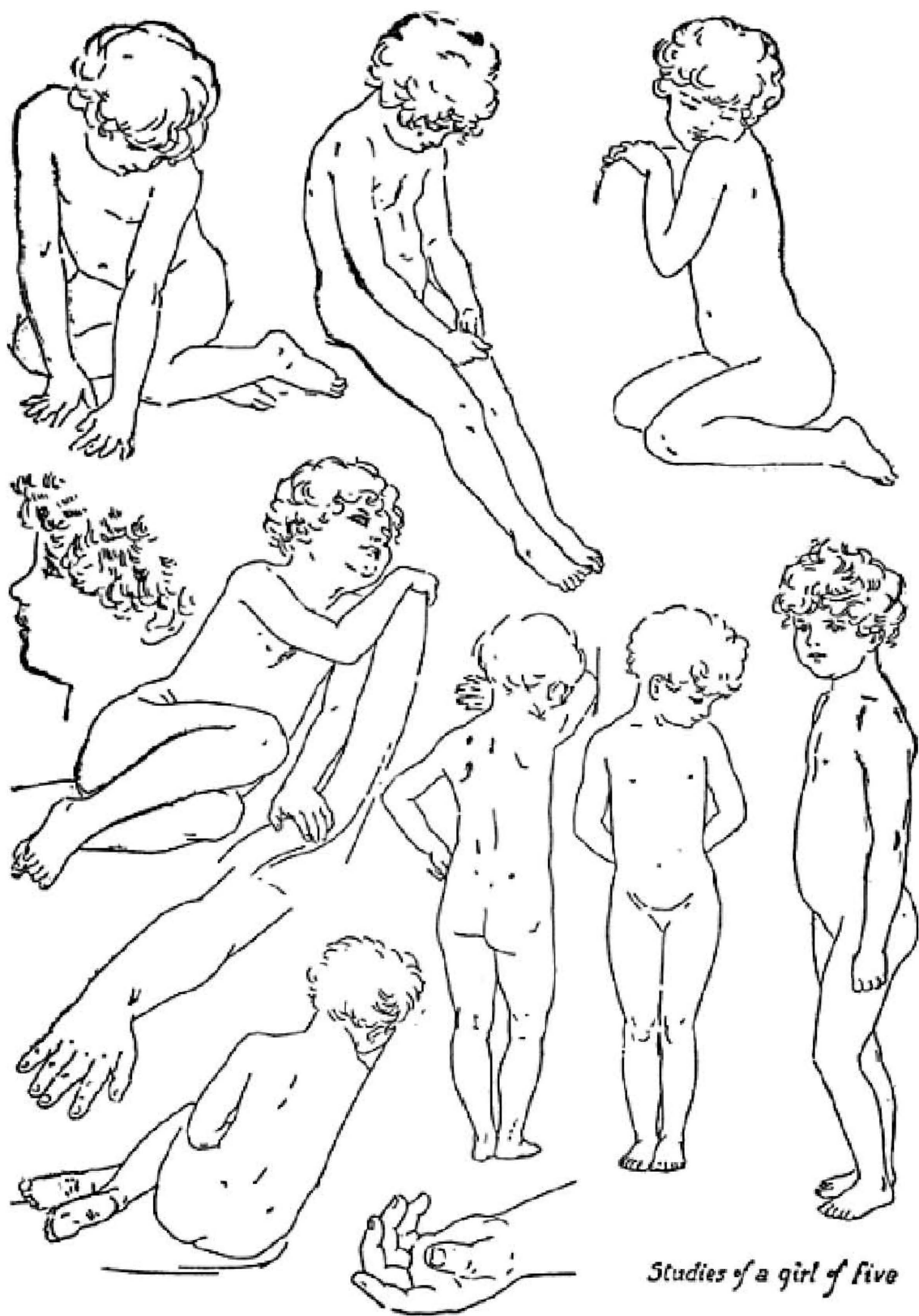




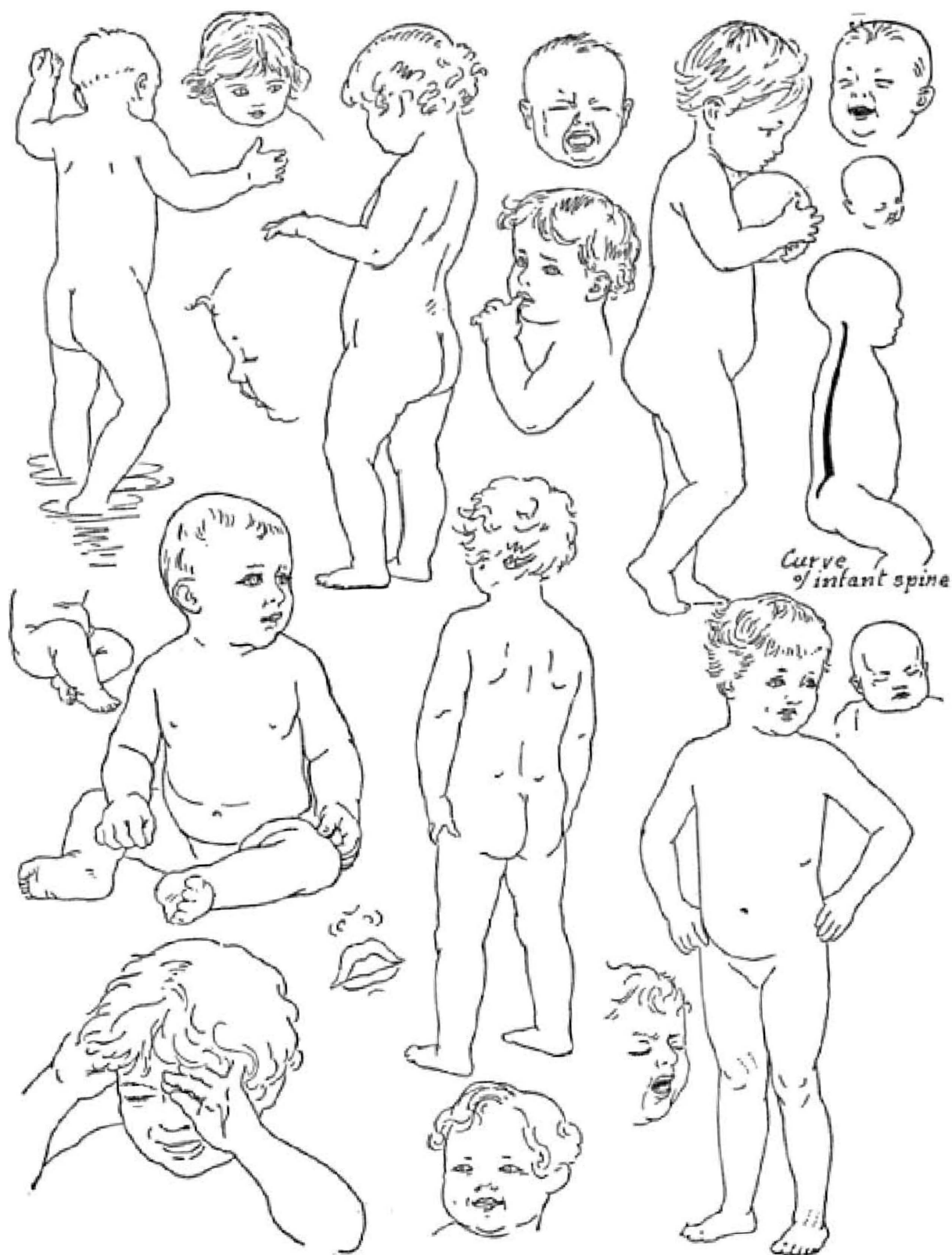
*Studies of Boy
of Twelve*



Sketches of boy three years old

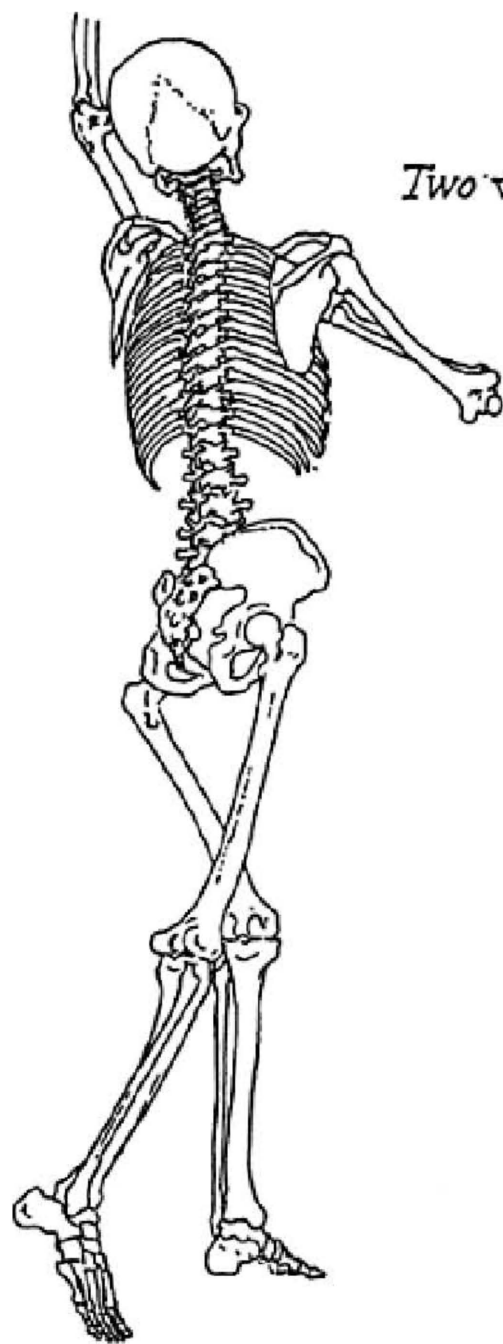


Studies of a girl of five

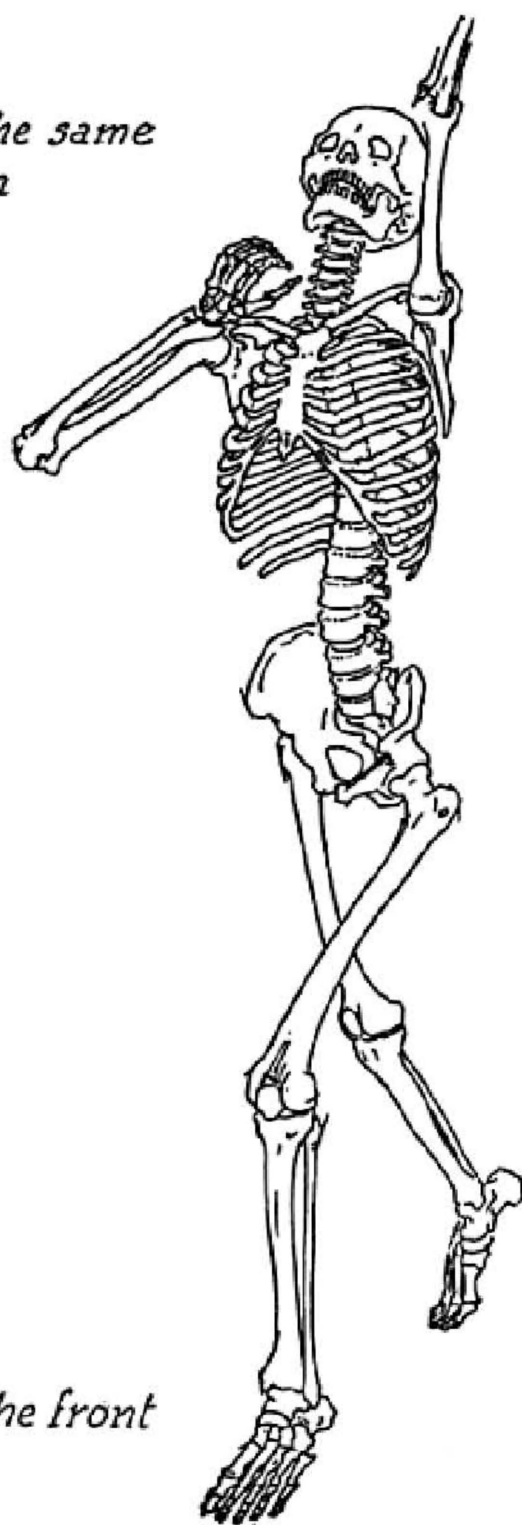




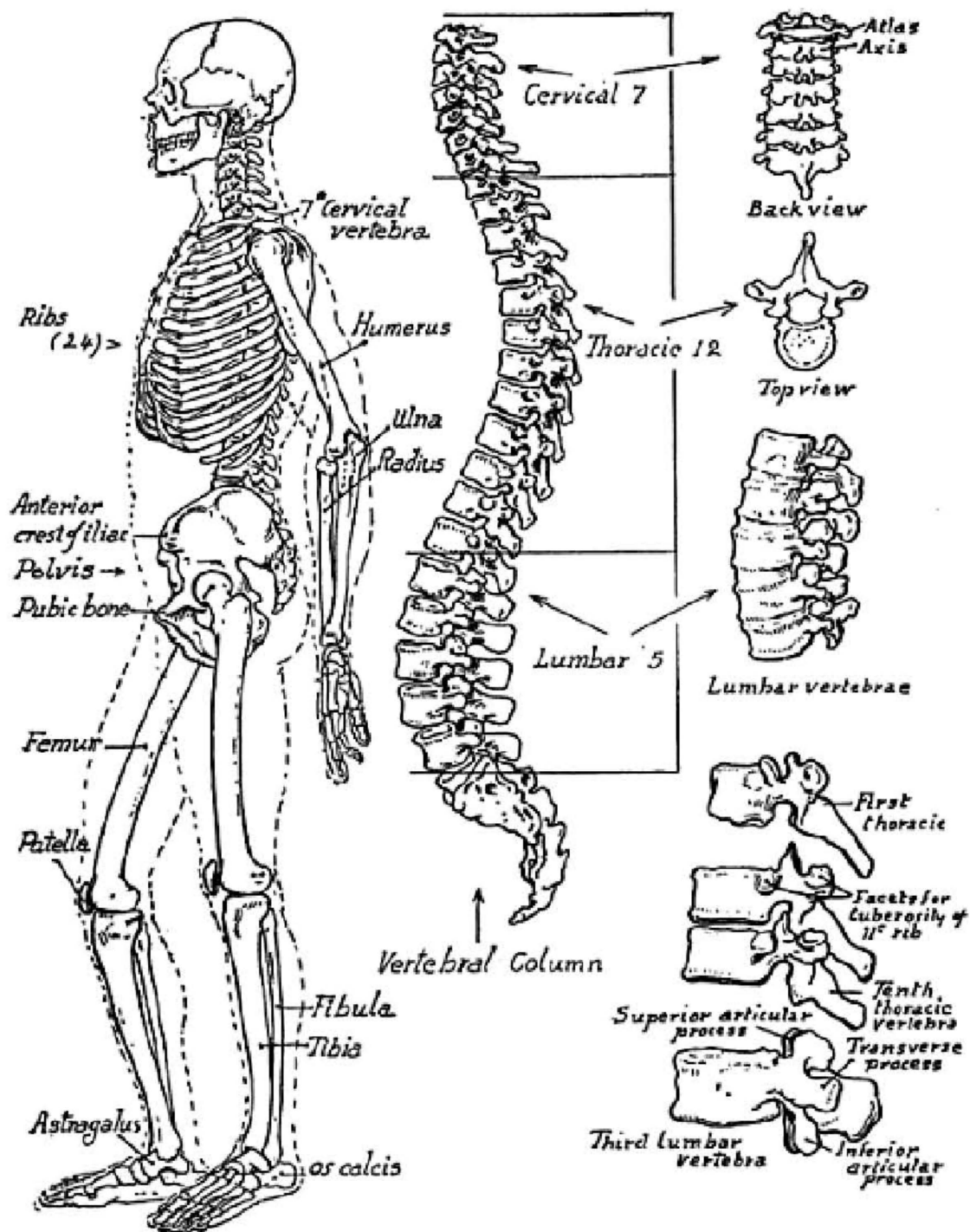
PART TWO
THE SKELETON

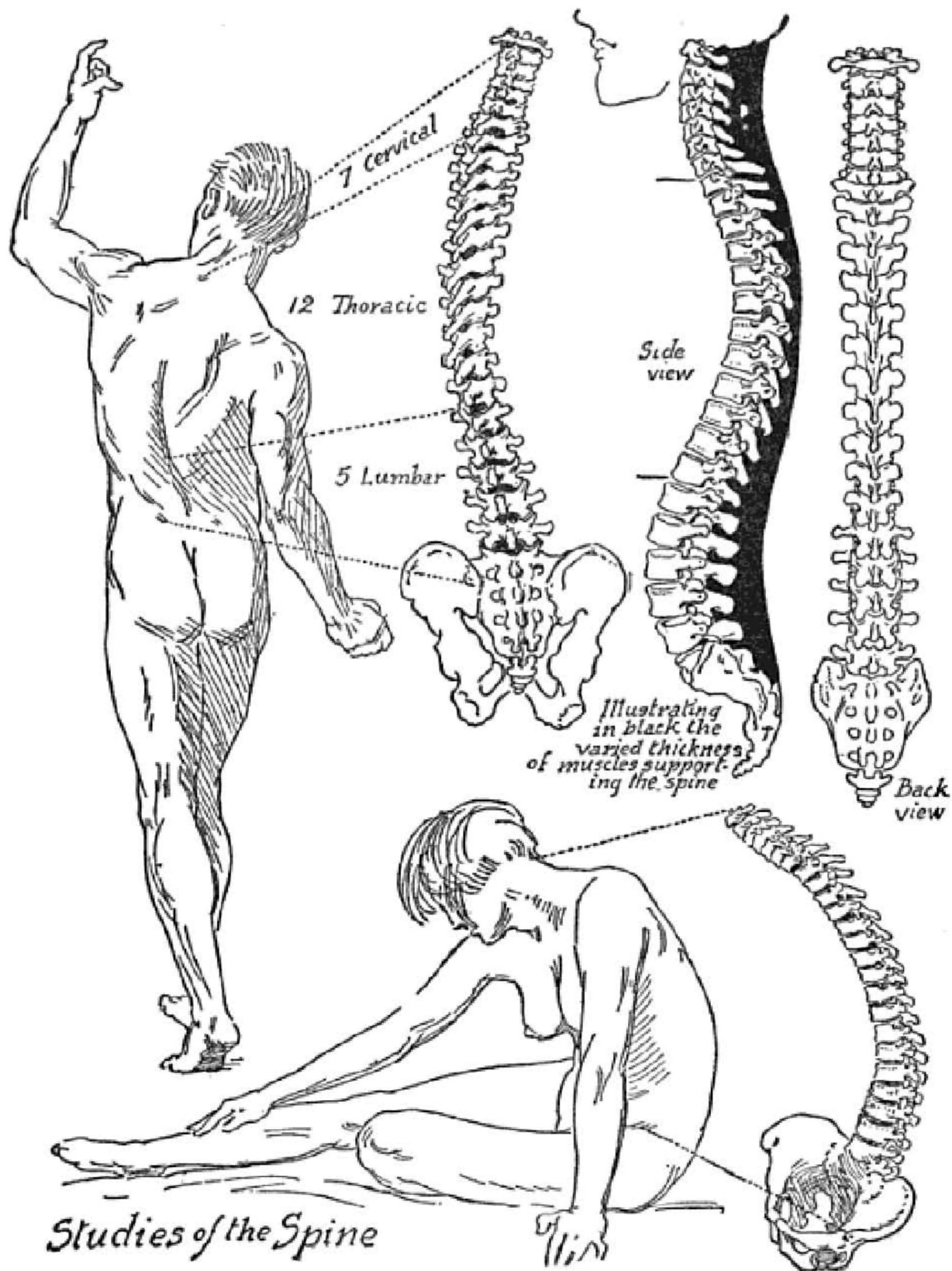


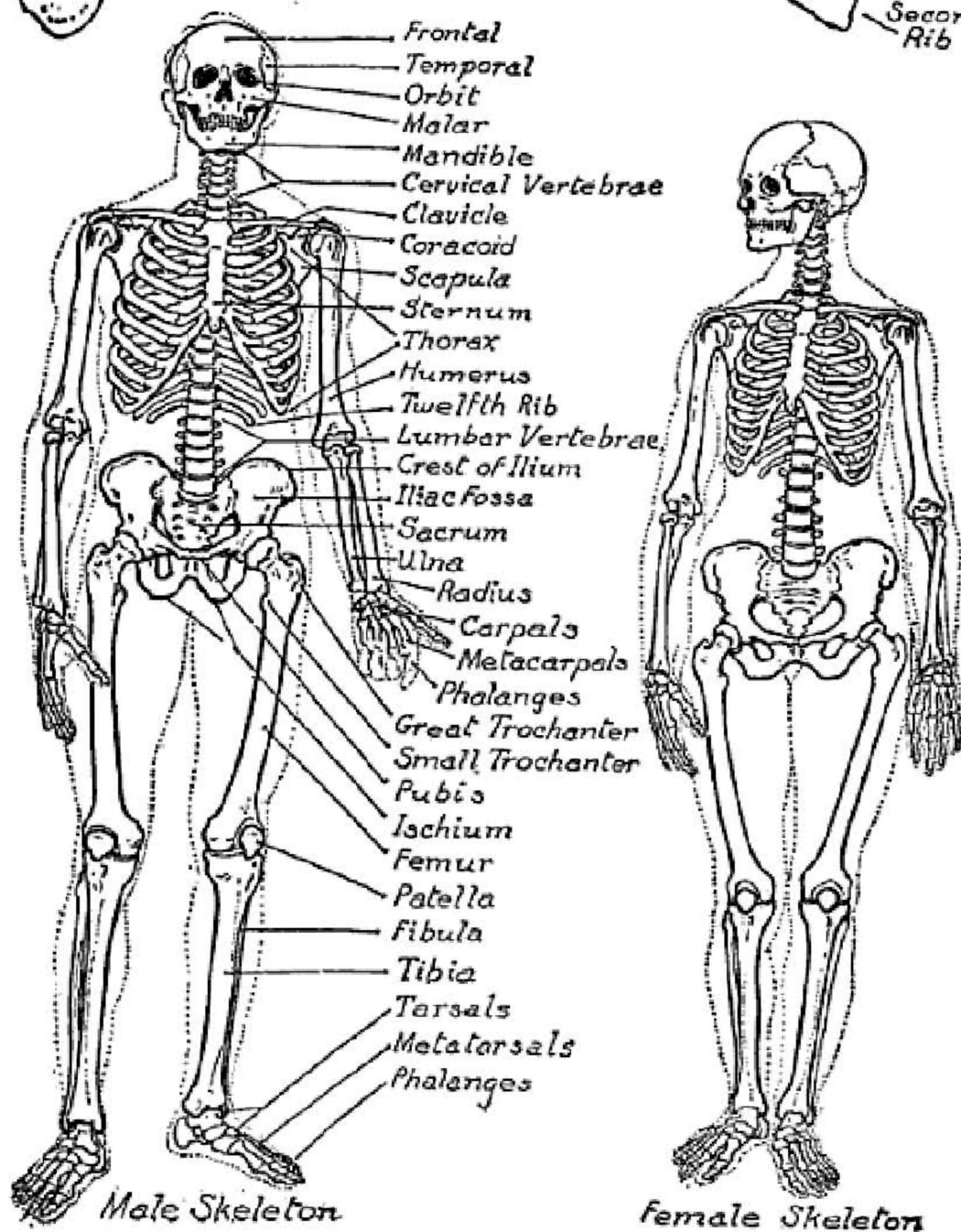
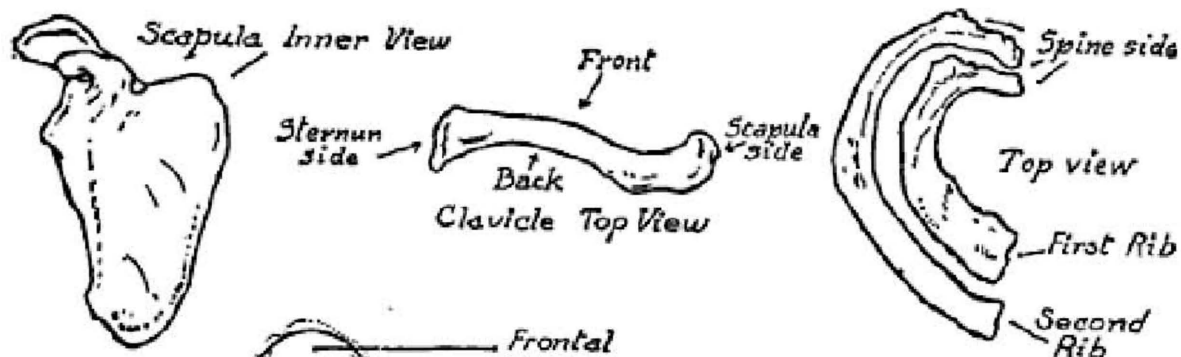
*Two views of the same
skeleton*

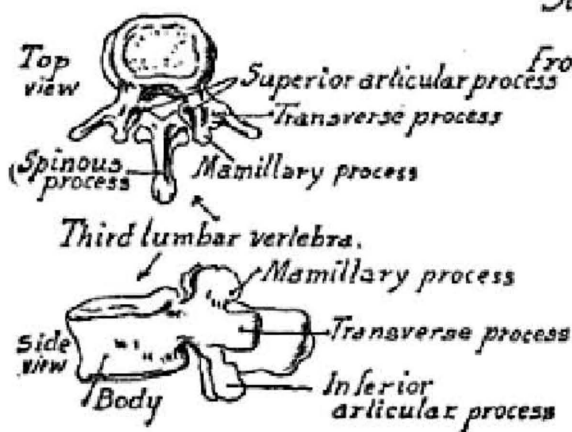
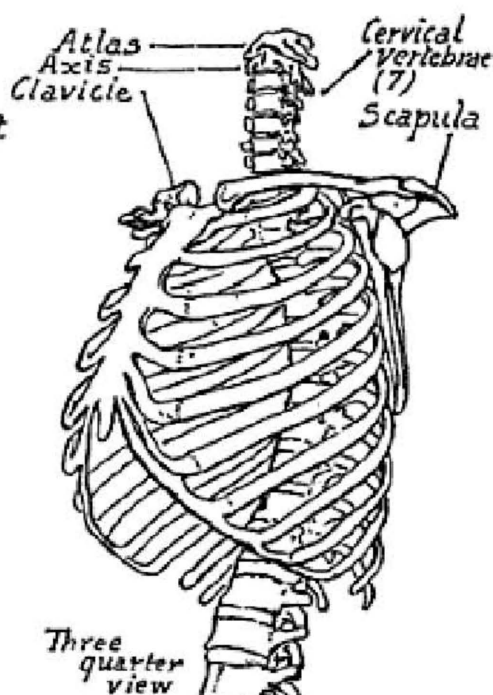
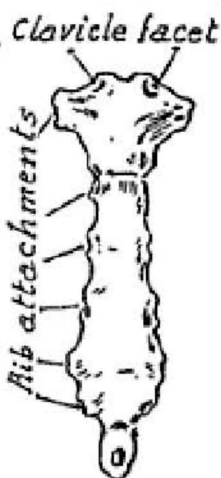
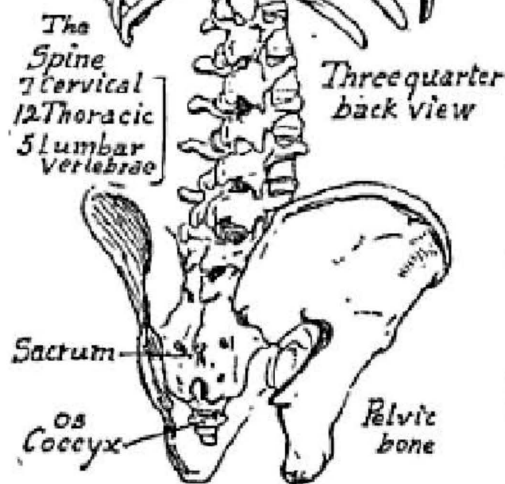
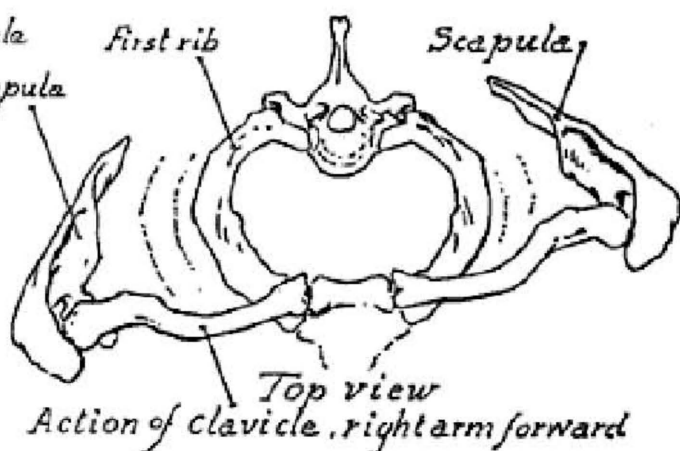
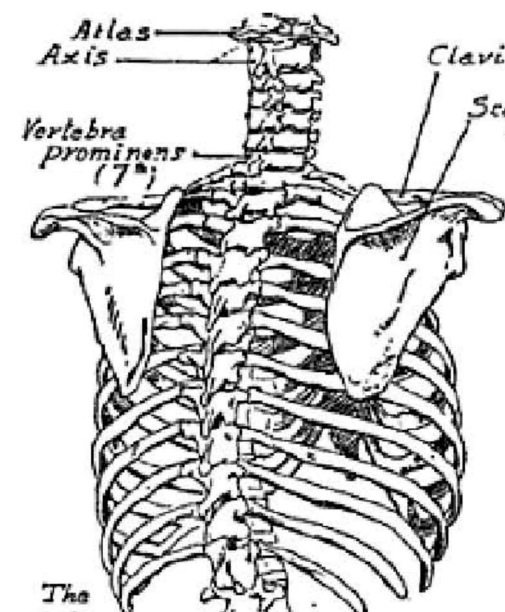


The spine from the front





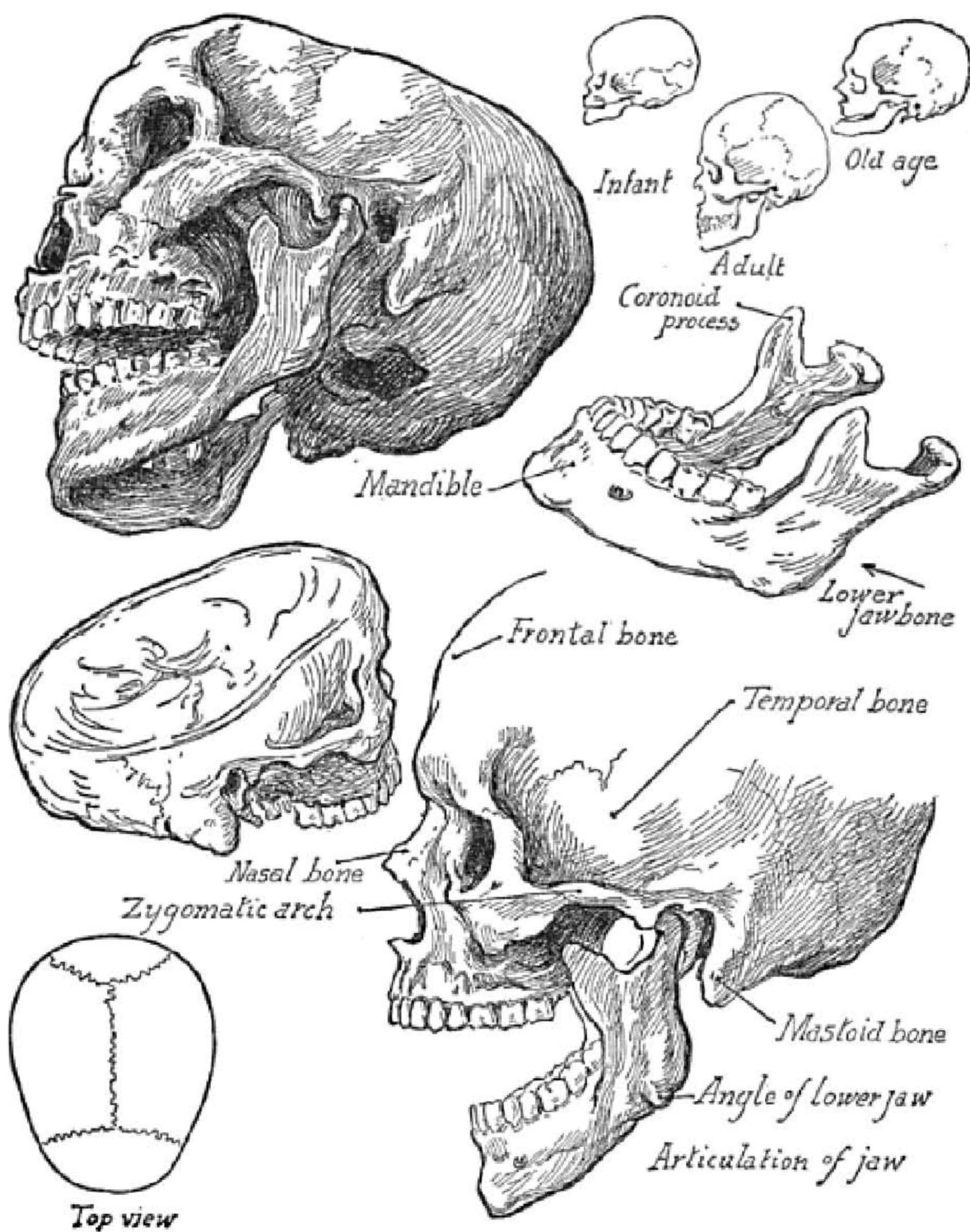




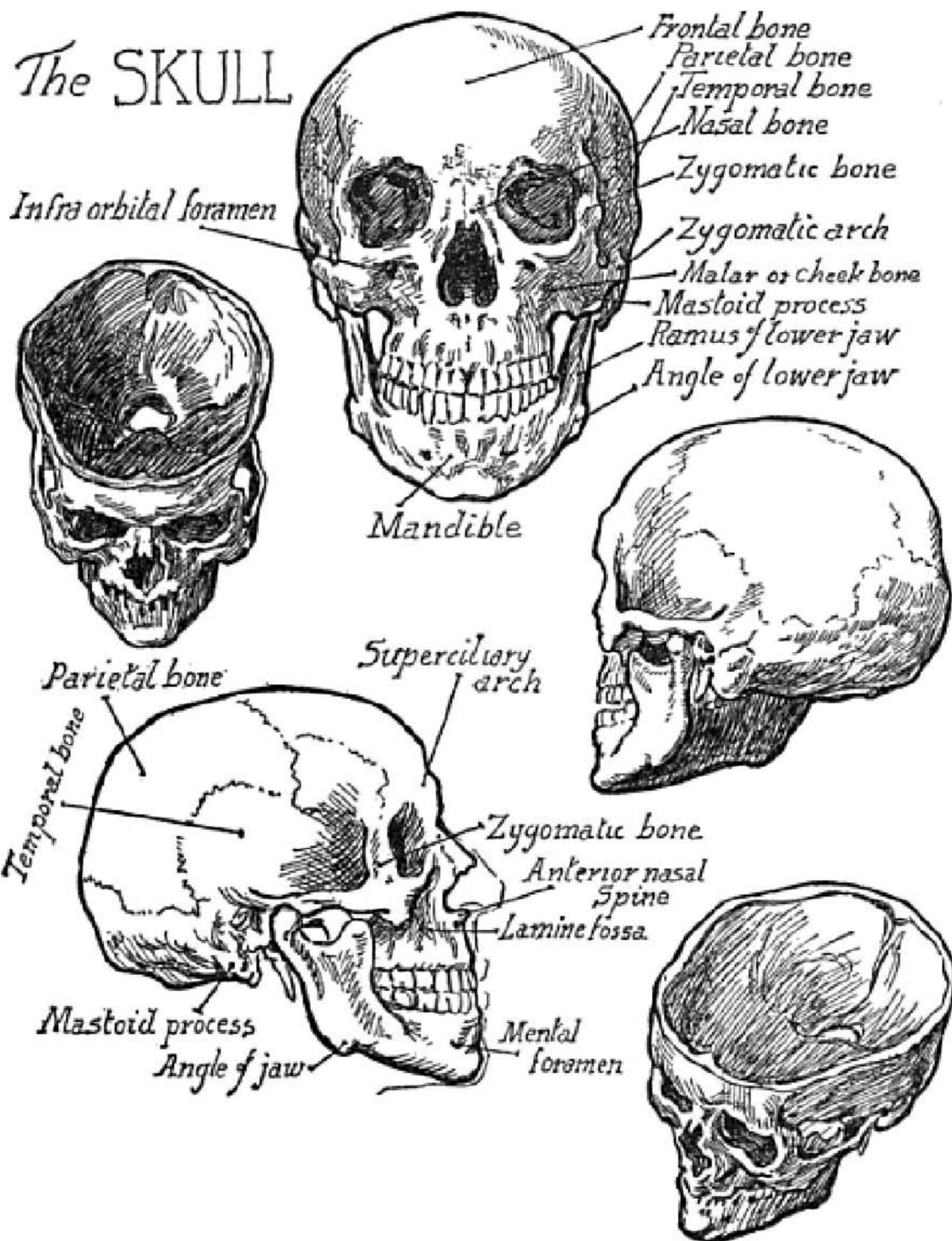
Sternum bone
Front view

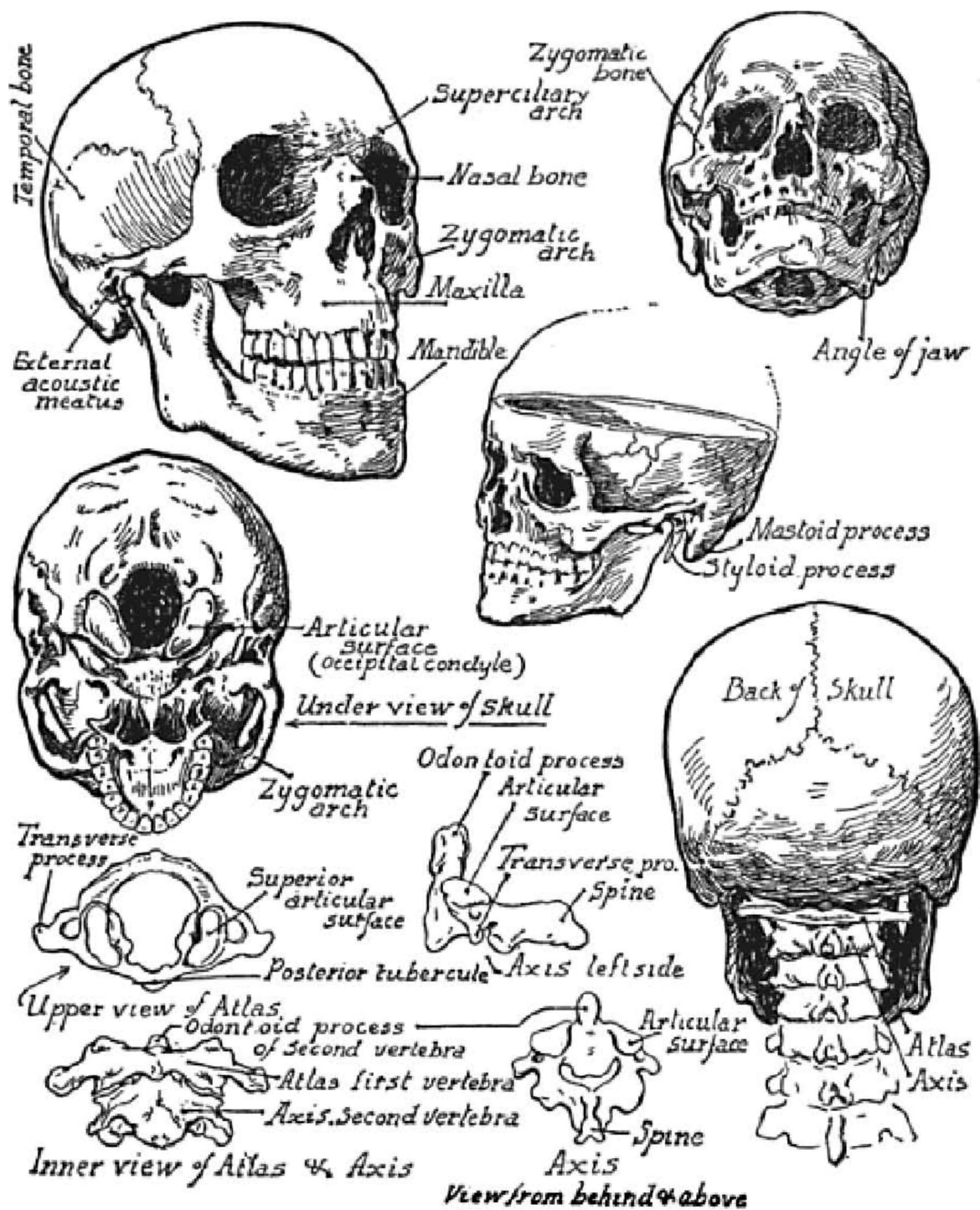


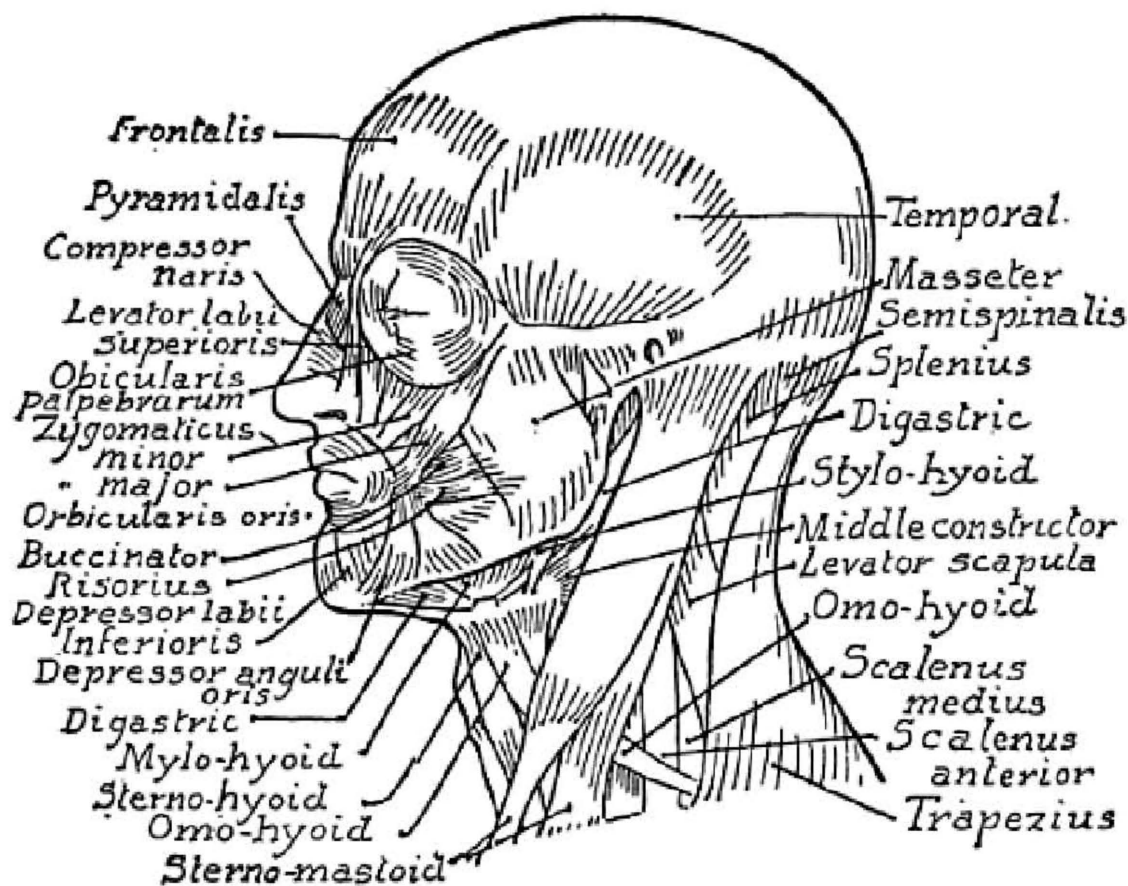
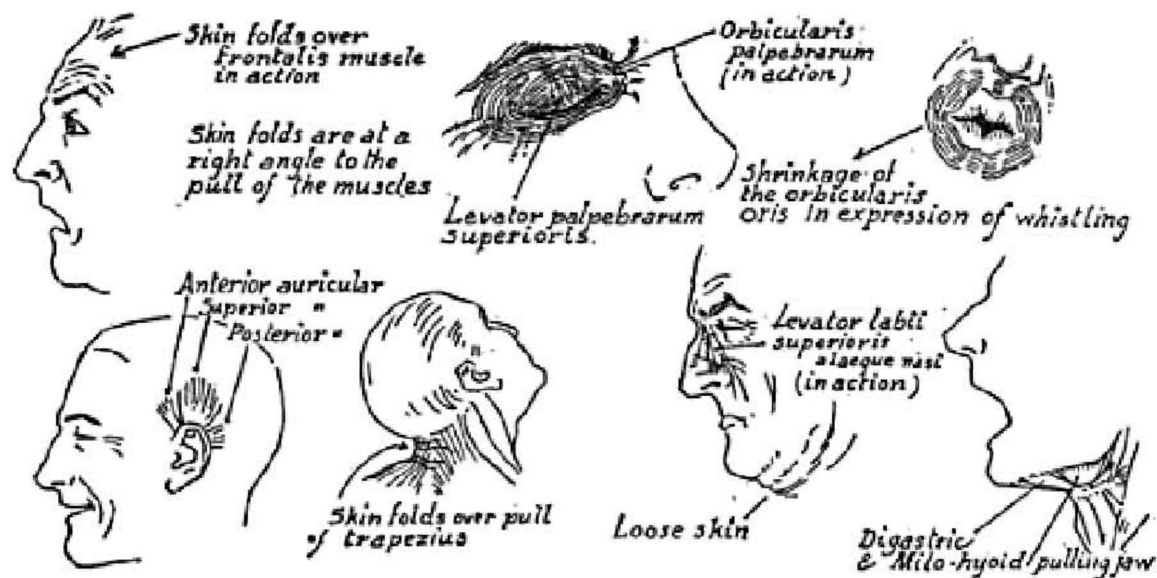
PART THREE
THE HEAD and NECK

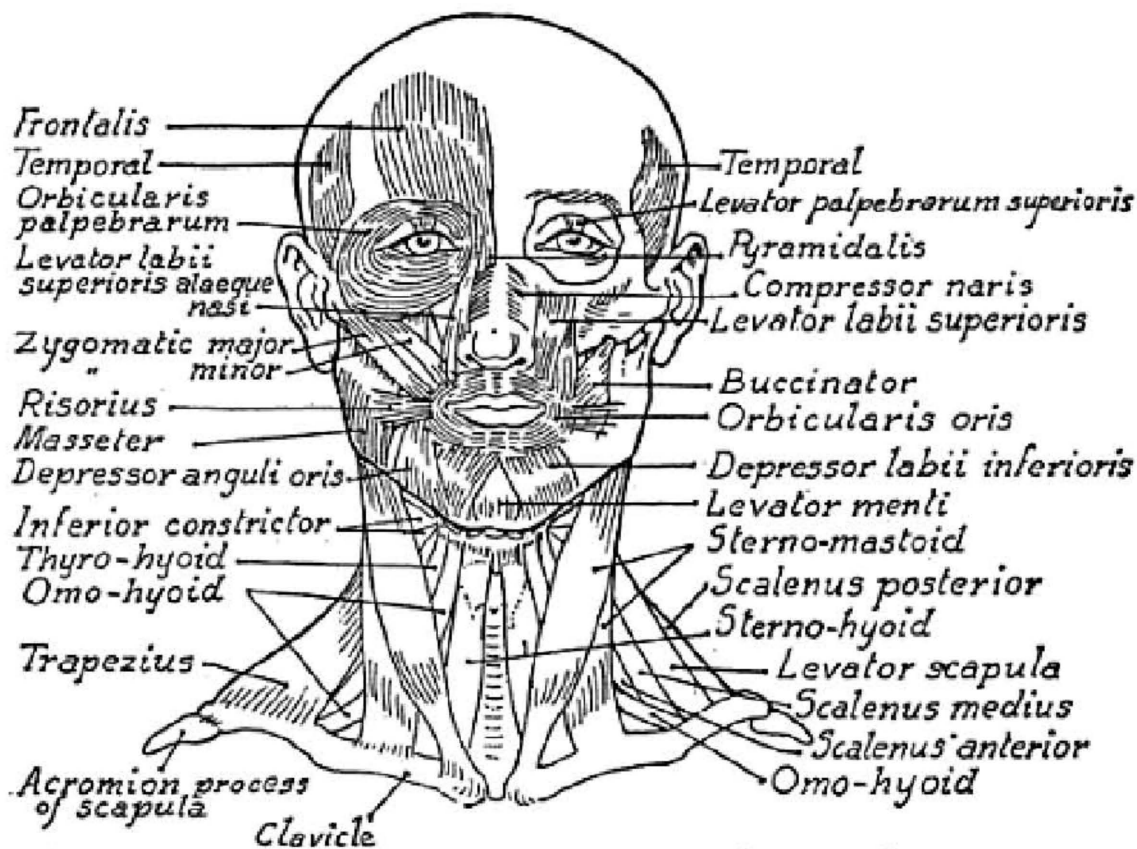
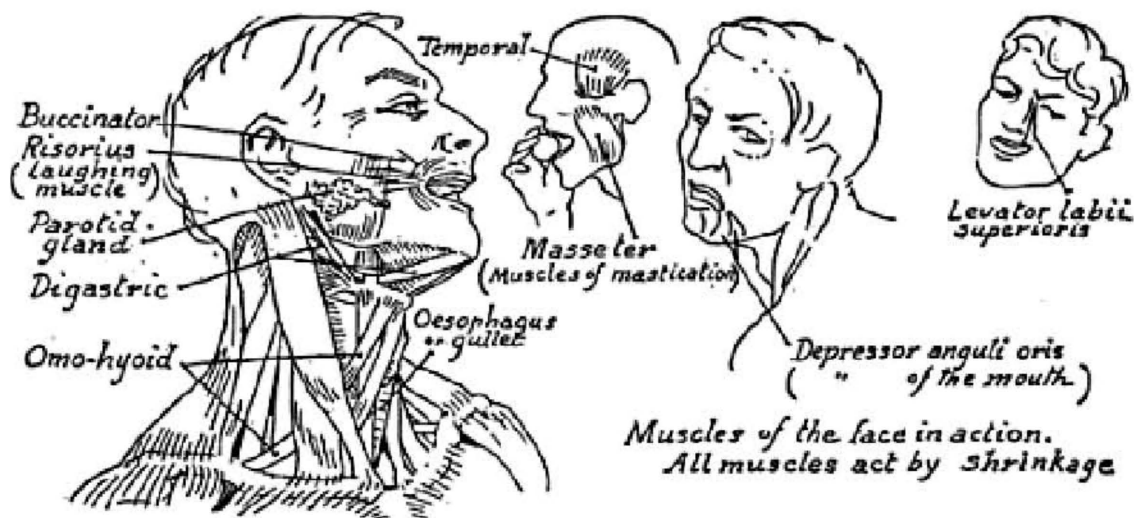


The SKULL

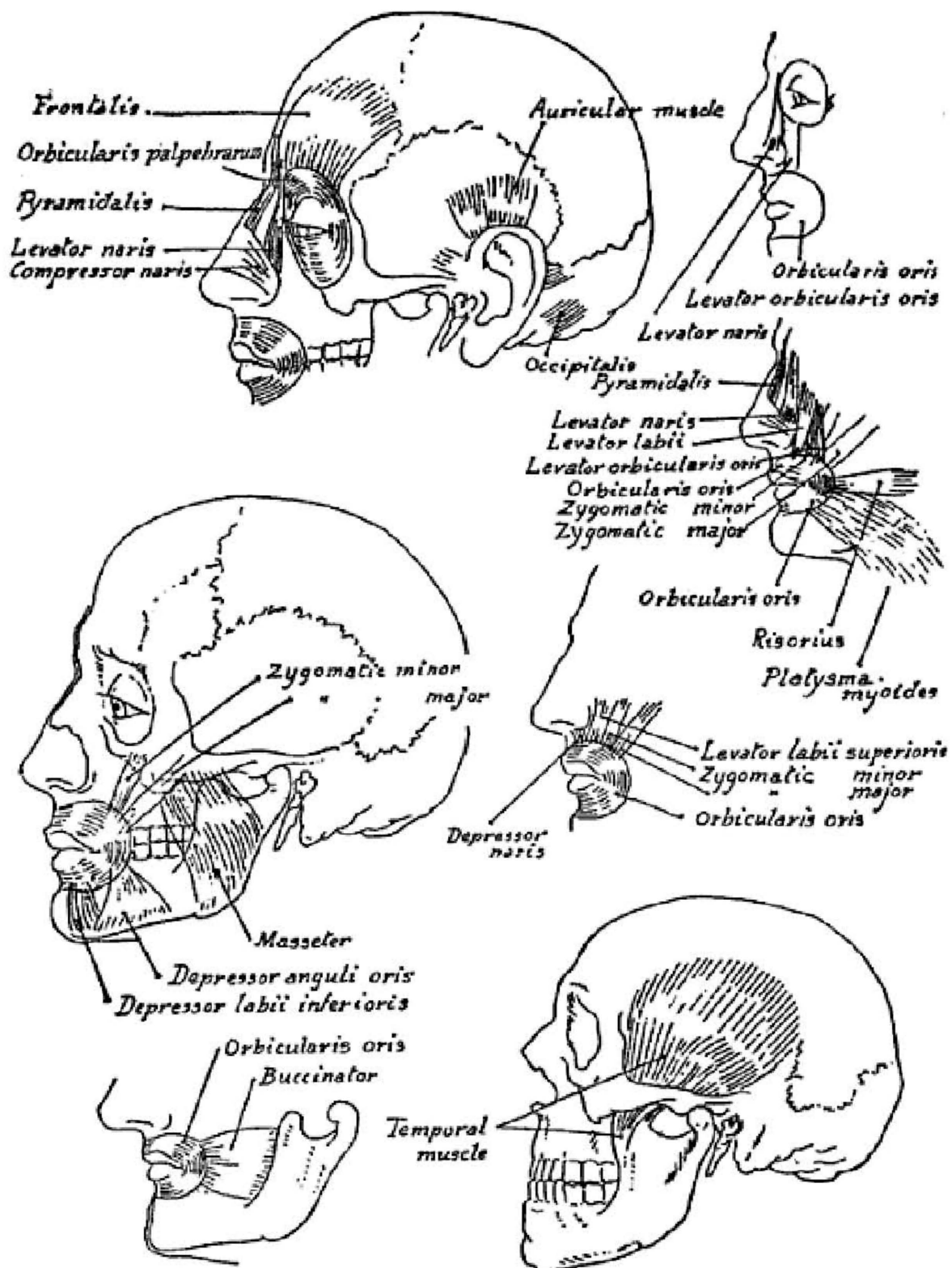




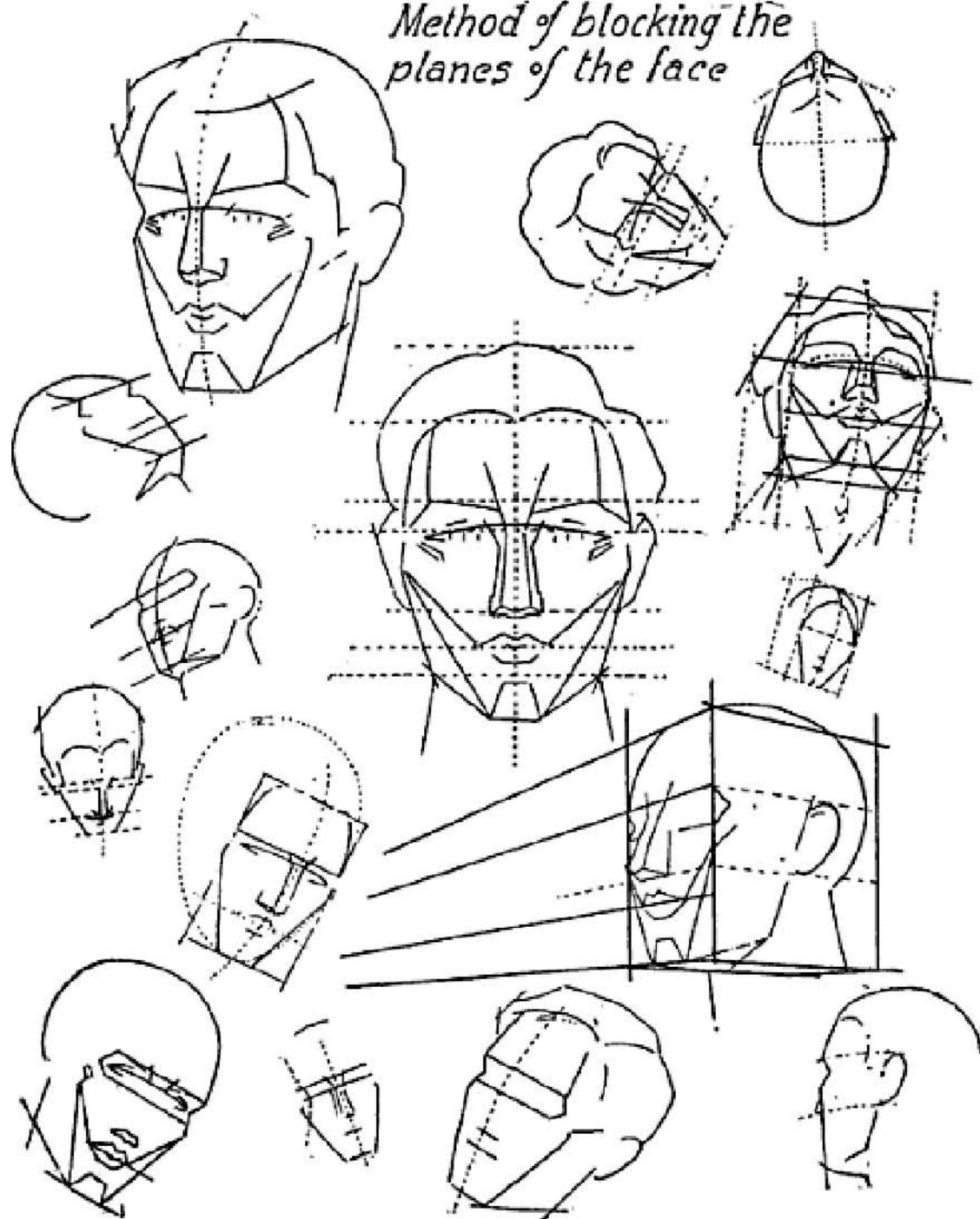


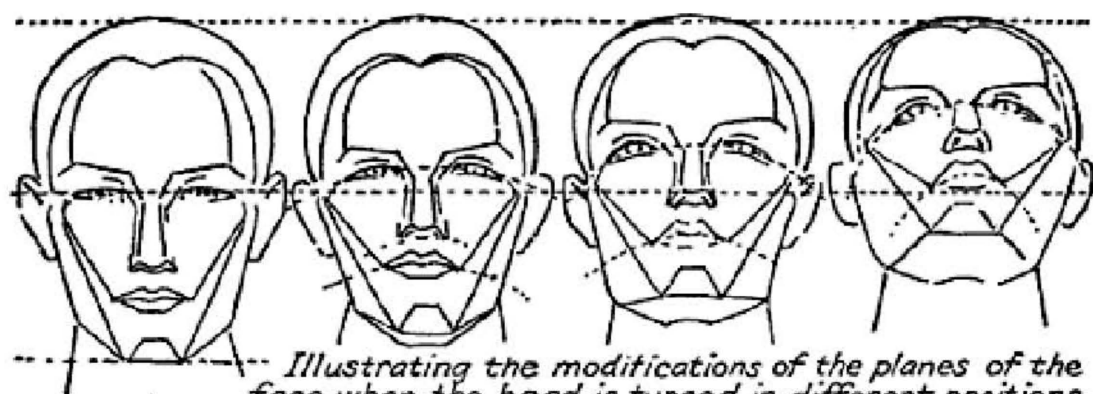


The underlying and the superficial muscles of the face and neck

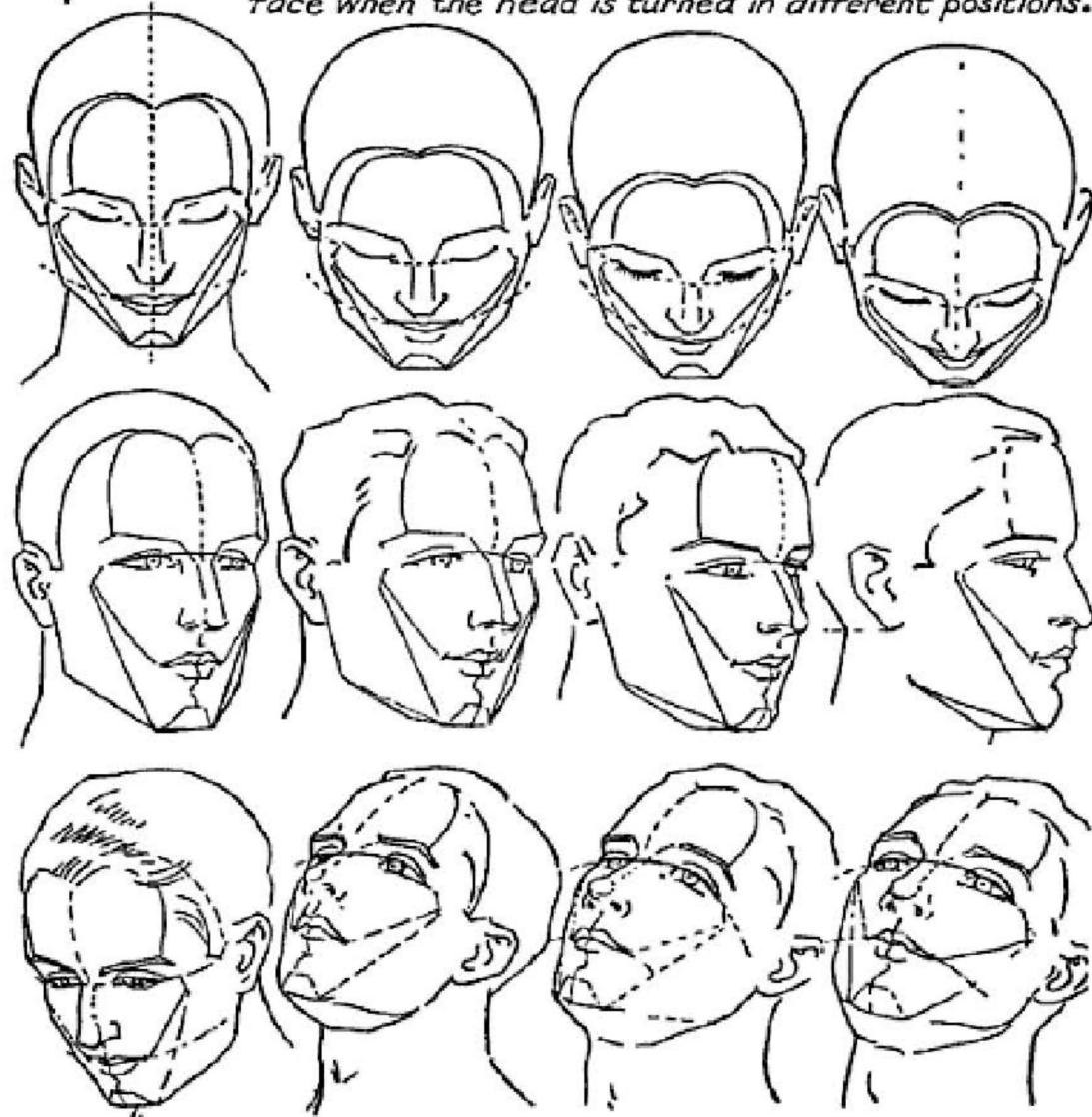


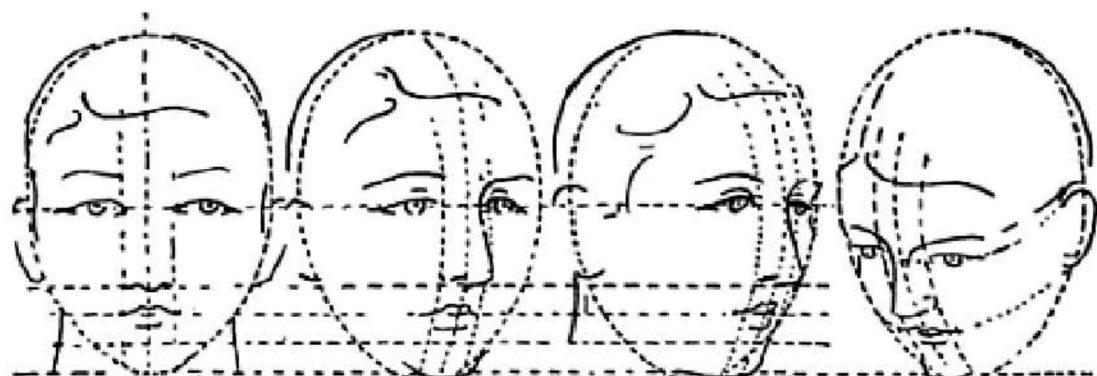
*Method of blocking the
planes of the face*



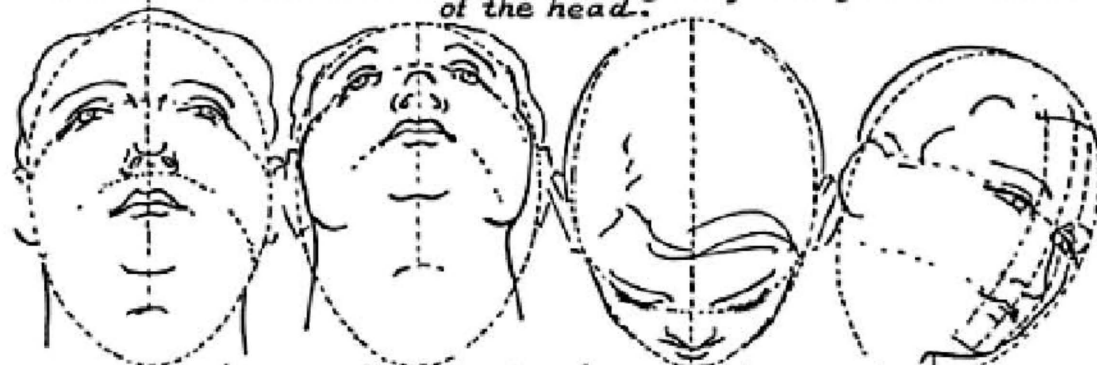


Illustrating the modifications of the planes of the face when the head is turned in different positions.





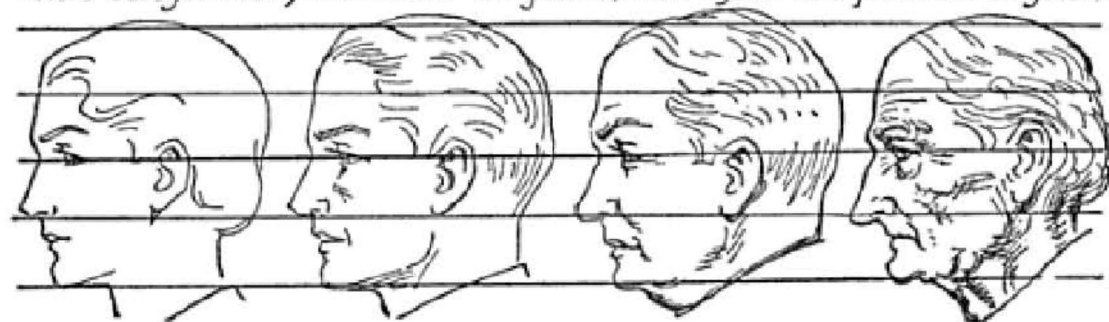
The oval is often used as a basis for giving the general outline of the head.

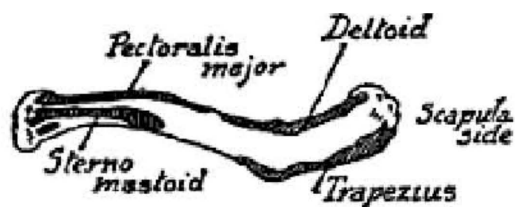


Imaginary lines will help to place the features in their proper relation and to give convexity to the head.

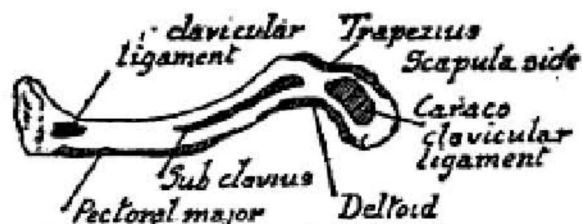


Showing changes in the relative proportions of features and skull at different ages. The nose gradually straightens, then lengthens, the ears lengthen, the eyes are placed higher.

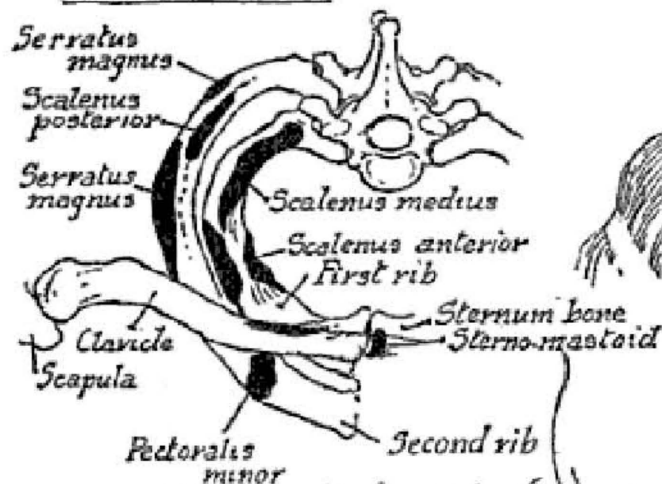




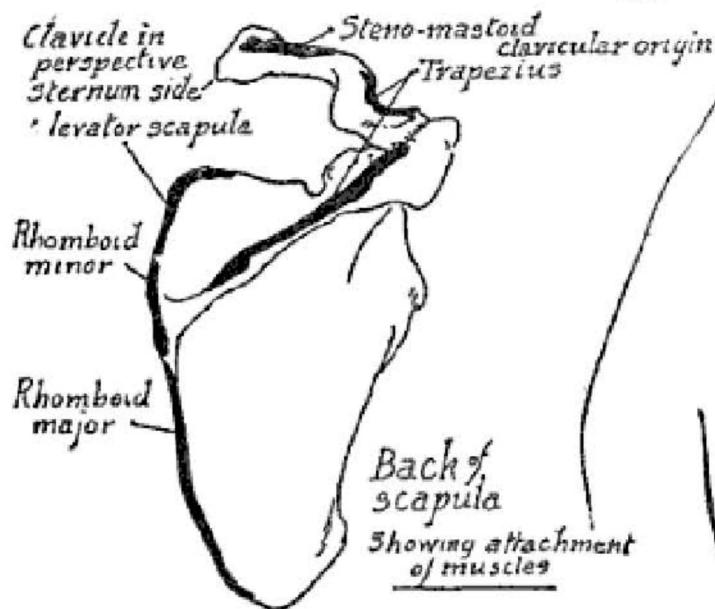
Attachment of muscles on upper surface of clavicle

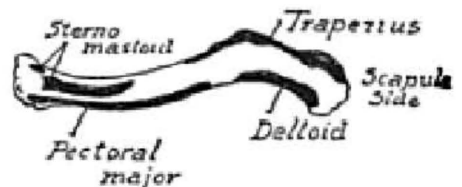
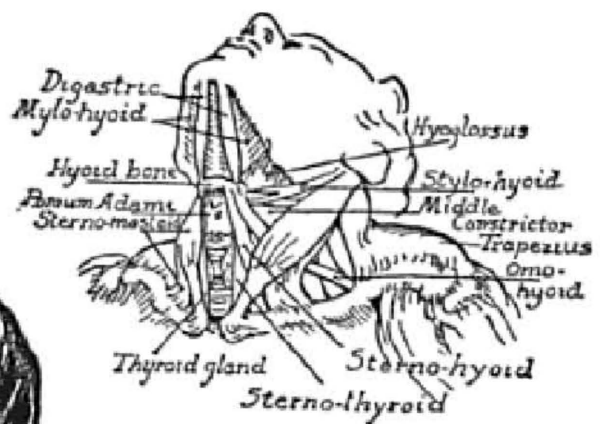


Attachment of muscles on under surface of clavicle

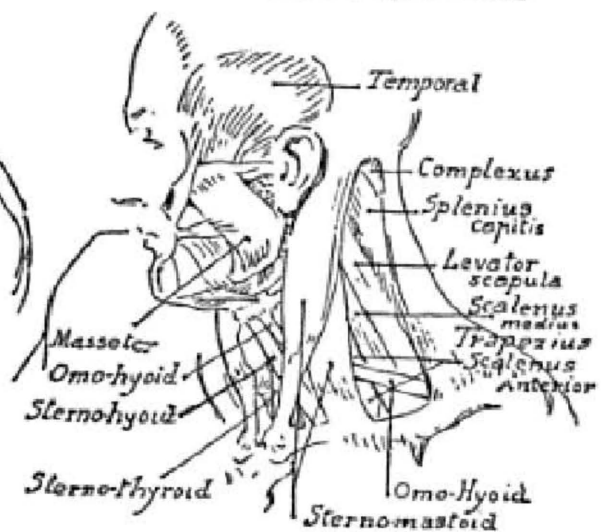
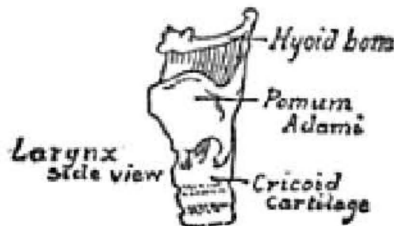


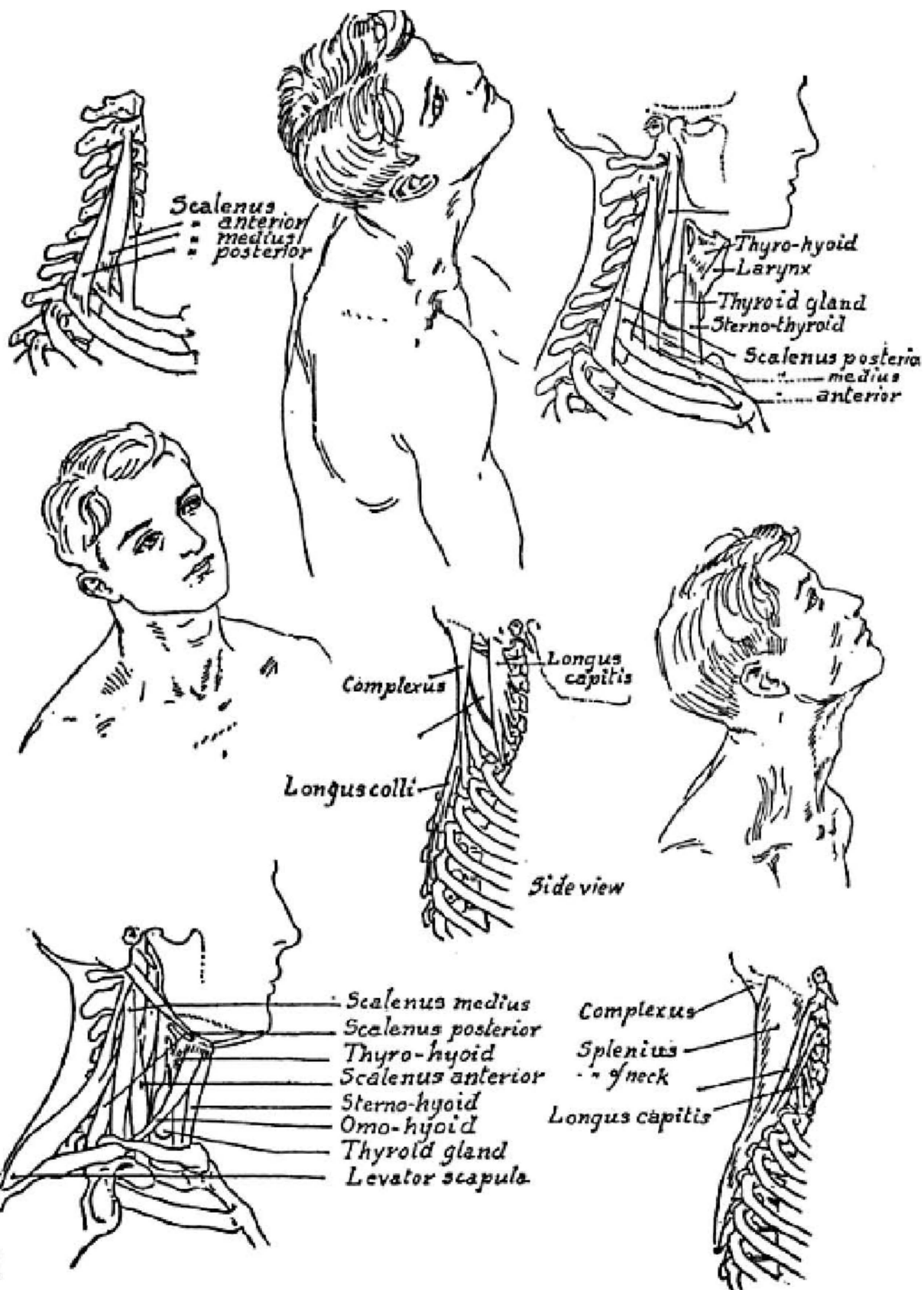
Attachments of muscles (Top view)

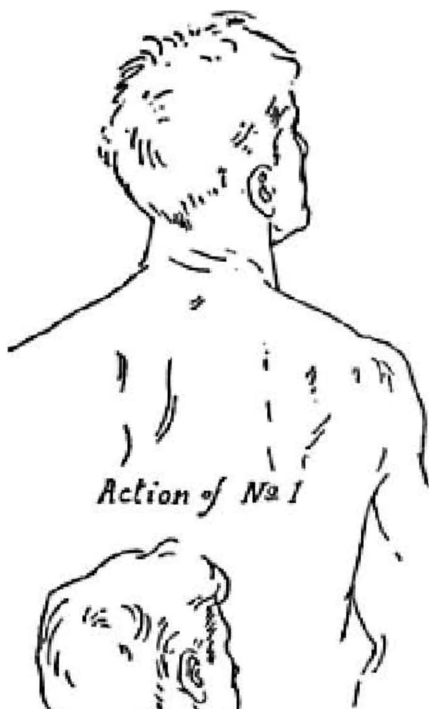




Top view of clavicle showing attachment of muscles







Action of № 1



Action of № 3



Action of № 4



№ 1

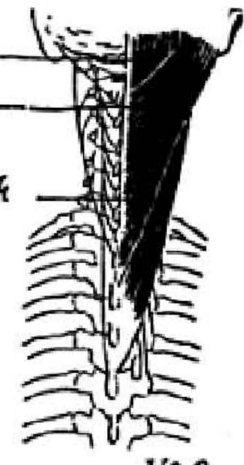
Complexus
Small splenius

Complexus
Splenius

Splenius of neck

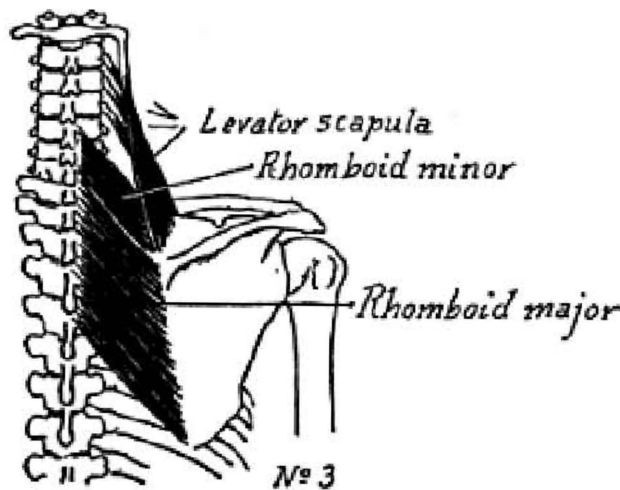


Action of № 2



№ 2

Muscles of back of neck

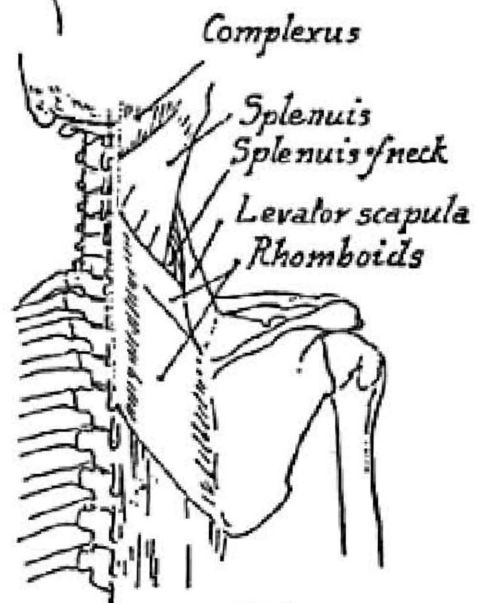


№ 3

Levator scapula

Rhomboid minor

Rhomboid major



№ 4

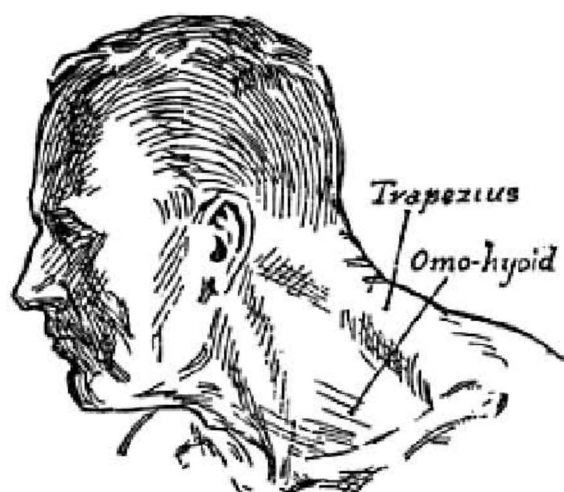
Complexus

Splenius

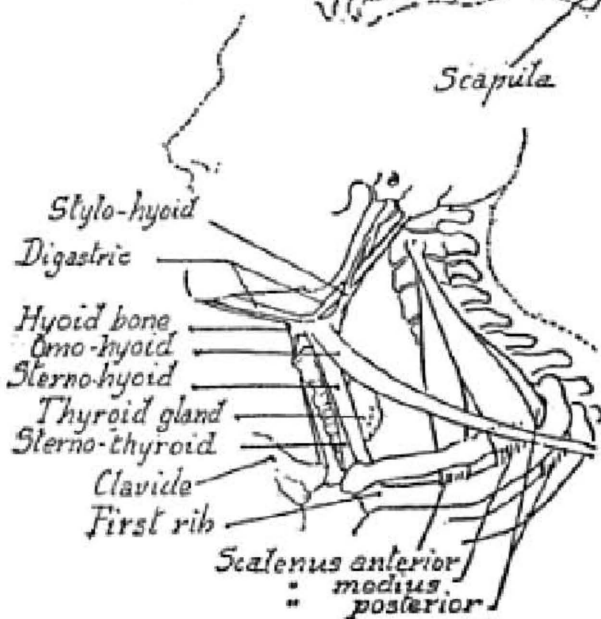
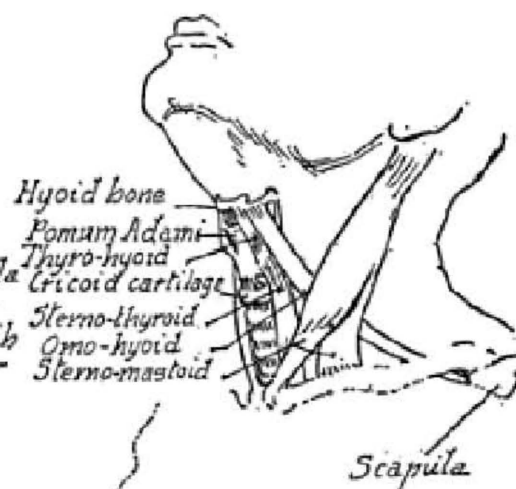
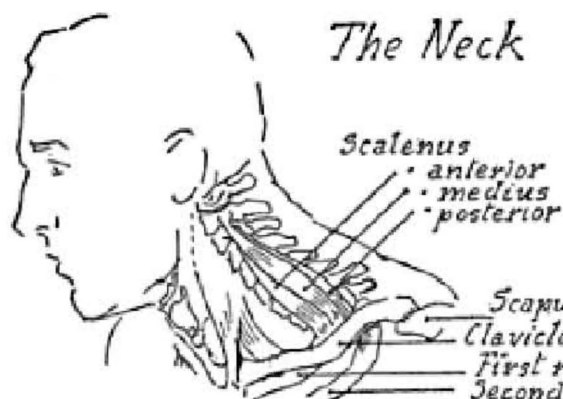
Splenius of neck

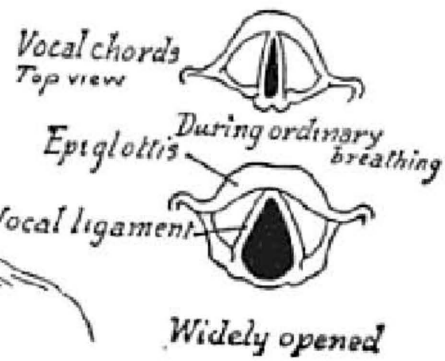
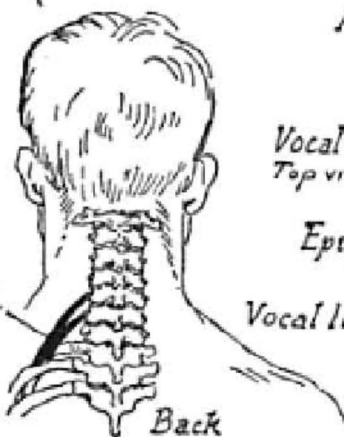
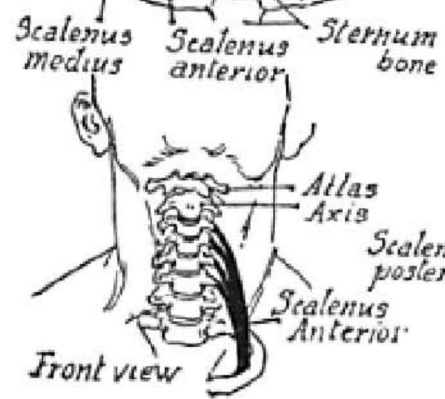
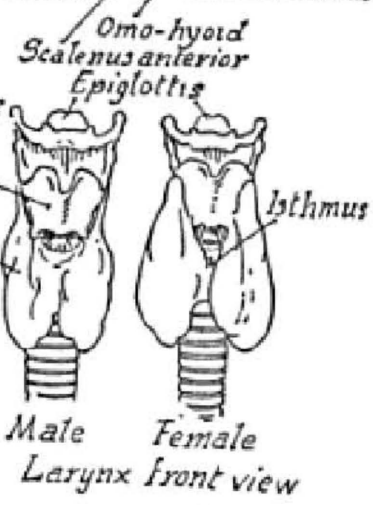
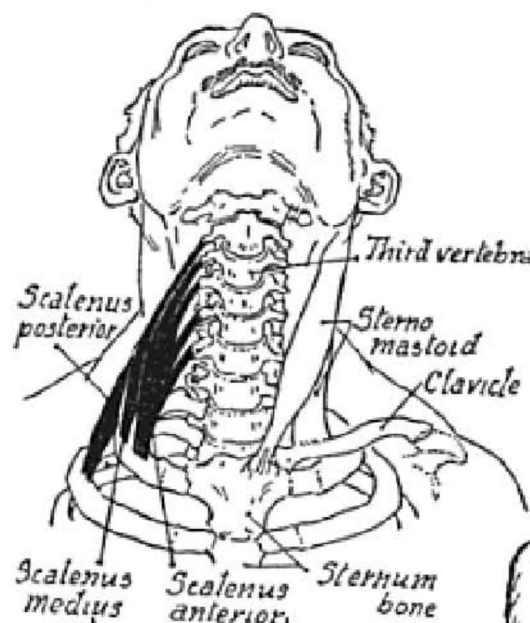
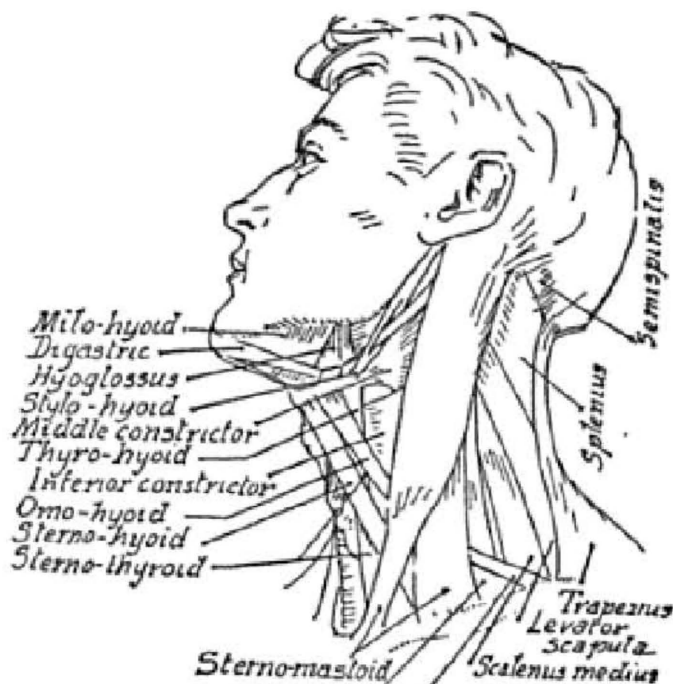
Levator scapula

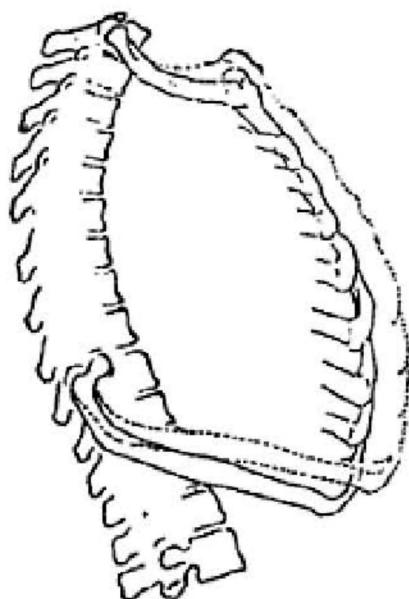
Rhomboids



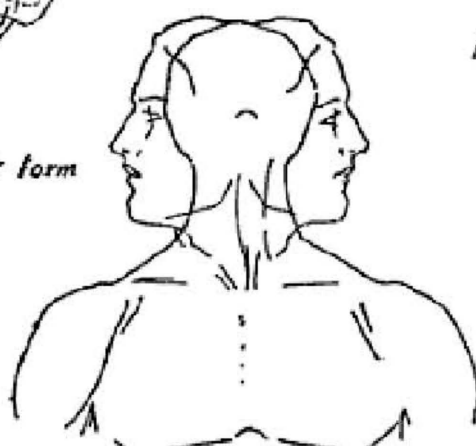
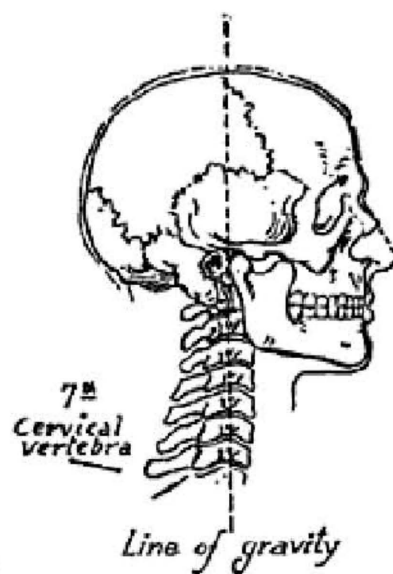
The Neck



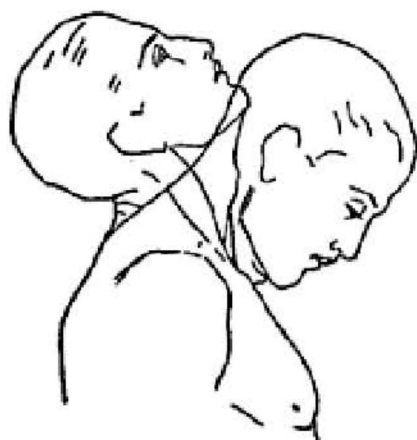




*Modification of chest form
in breathing*



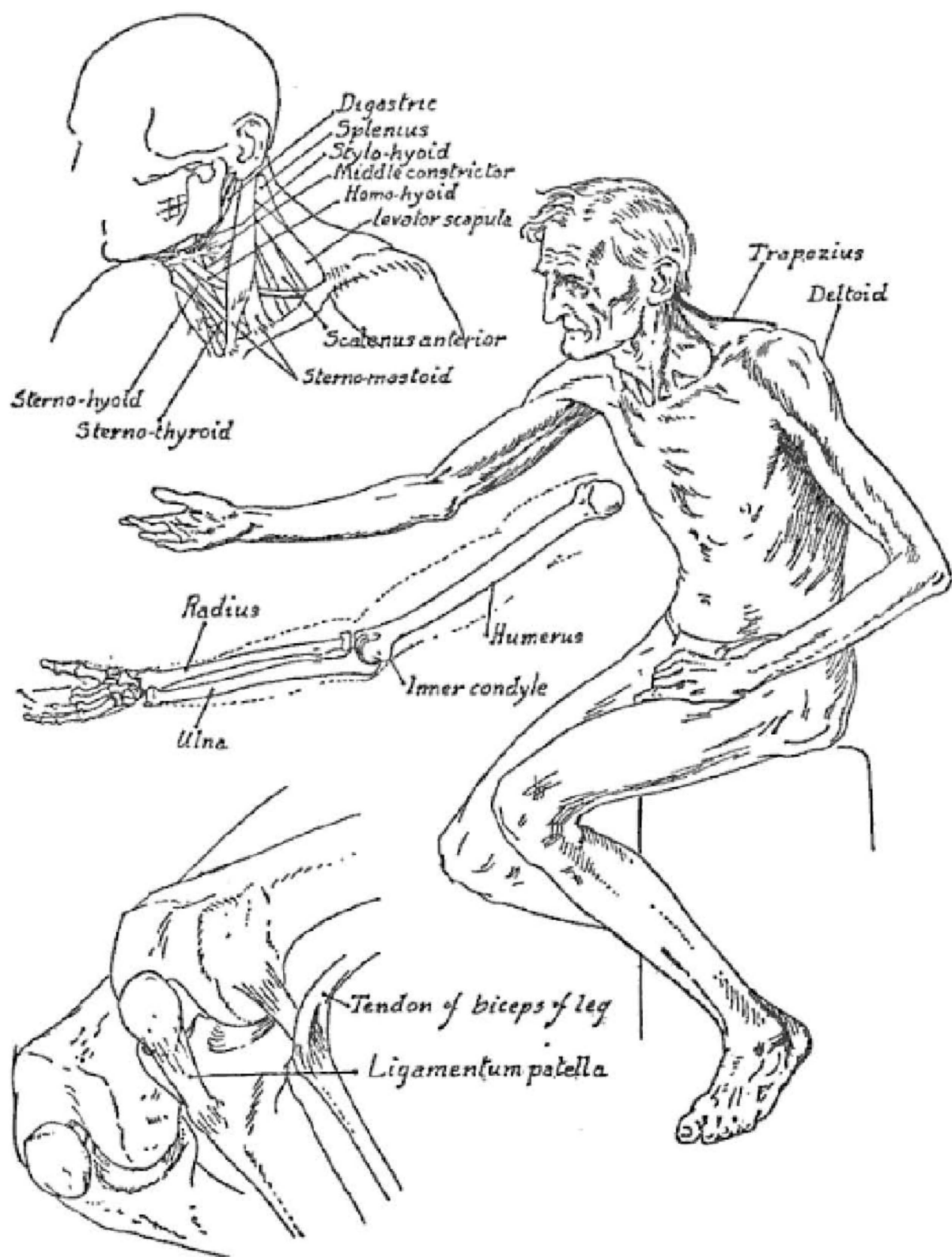
*Relation of head and
neck to shoulders
in extreme side
movements*

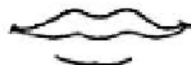
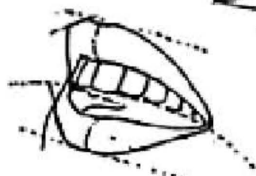


Extent of bending forward and back



*Flexion of head
without moving neck*





Two years



Six years

Mouths



Woman



Man



Man



Eight years



Man



Woman



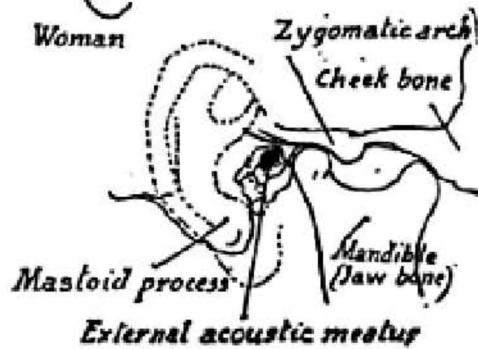
Old man

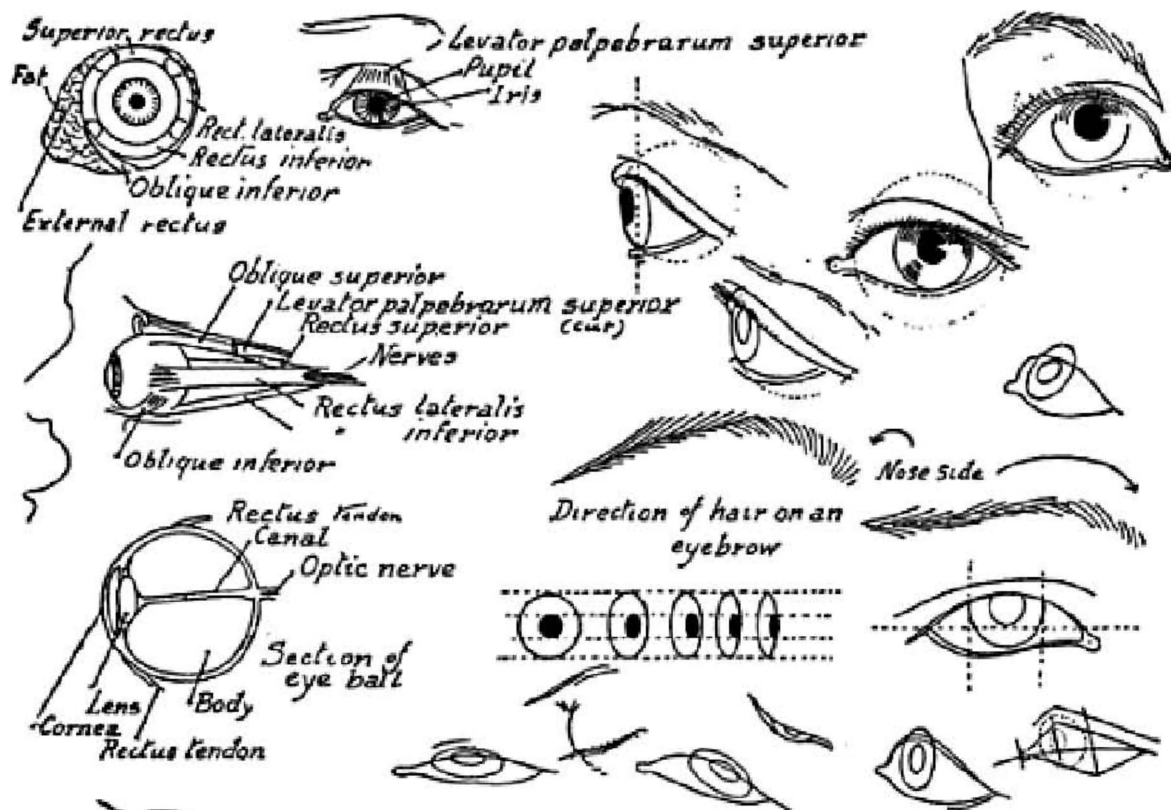


Ears



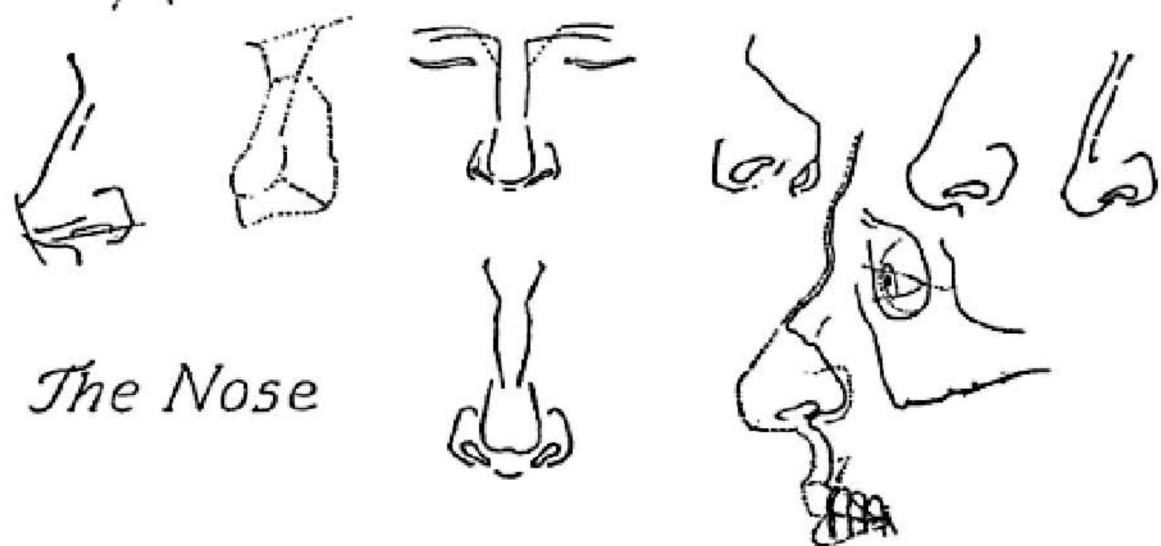
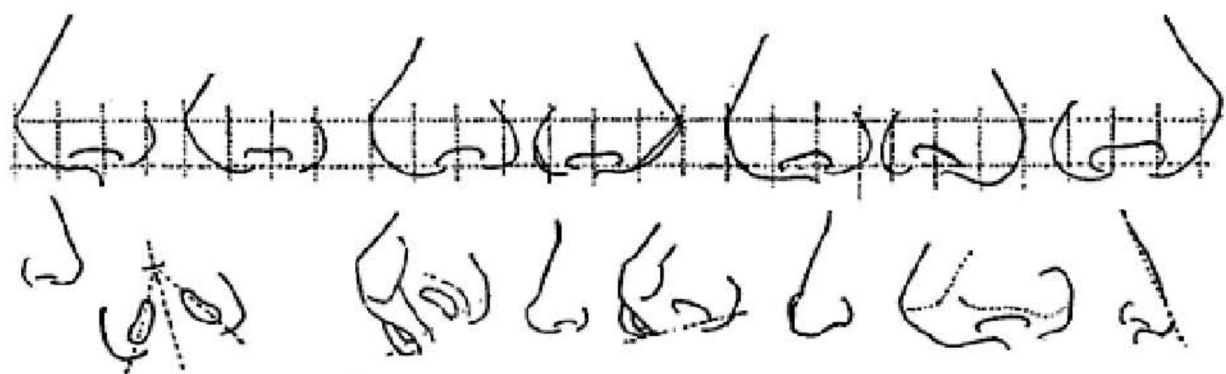
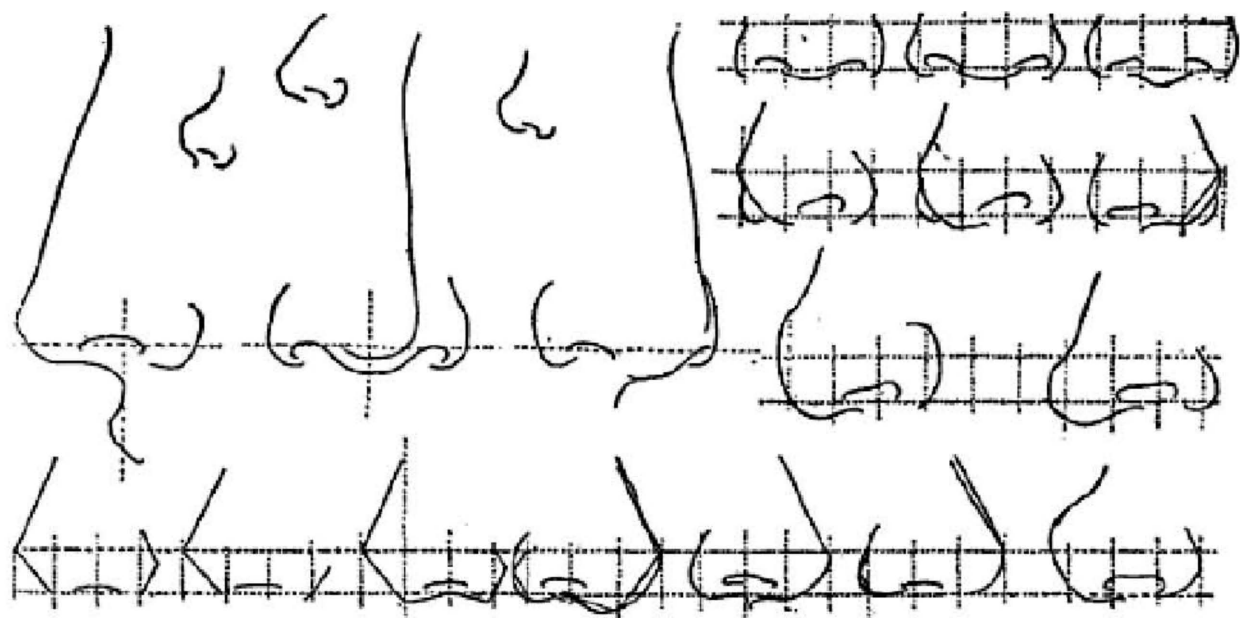
Man



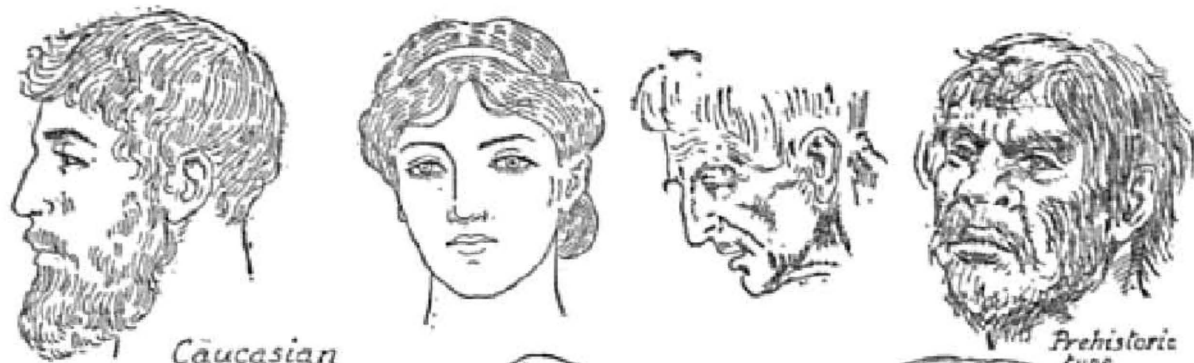


EYES (PRINCIPLES & ACTION)





The Nose



*Caucasian
(white race)*

*Prehistoric
type*



*Mongolian
(yellow race)*



*Ethiopian
(black race)*

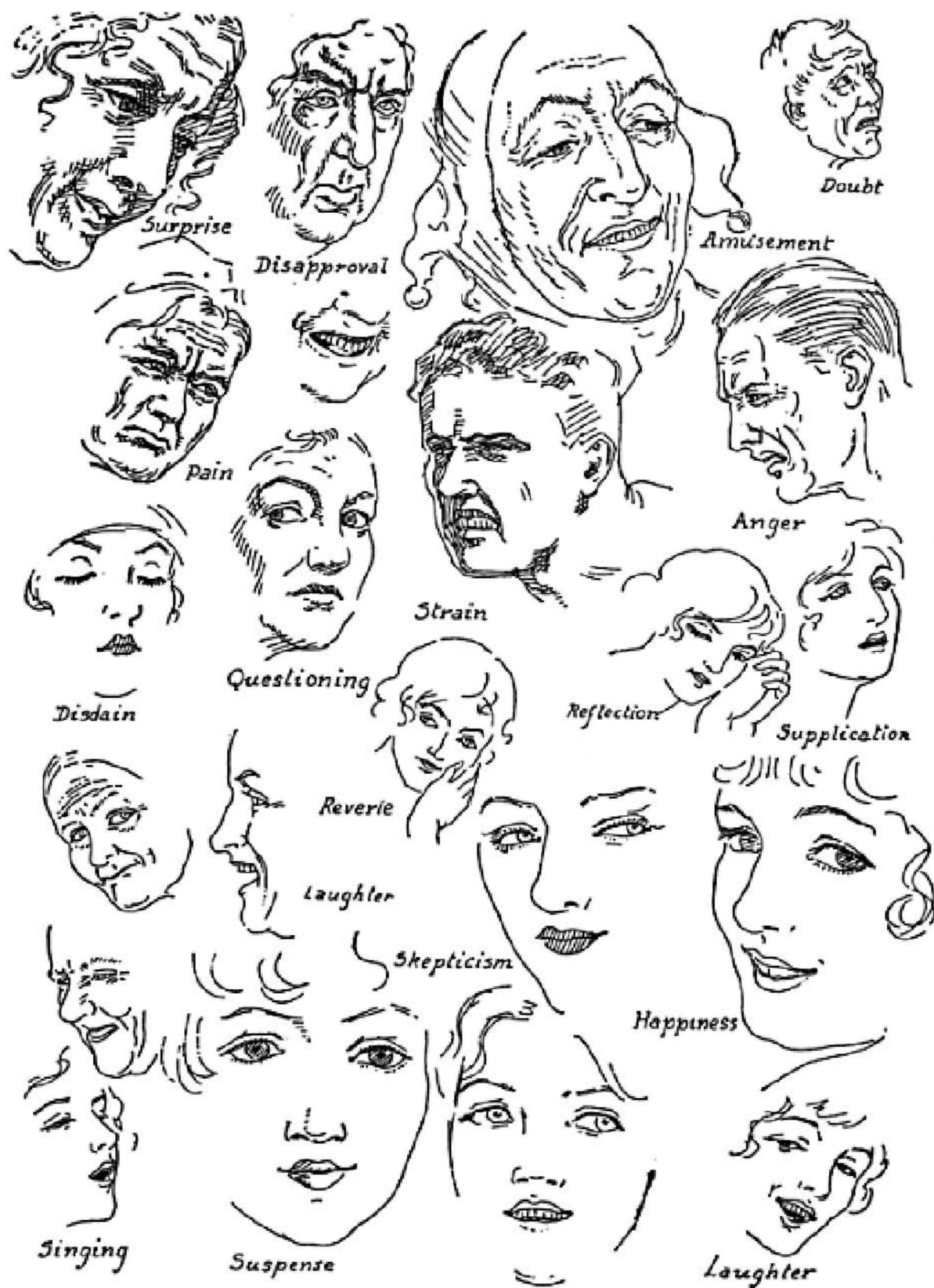


*American Indian
(red race)*



*Malayan
(brown race)*

The five races of man

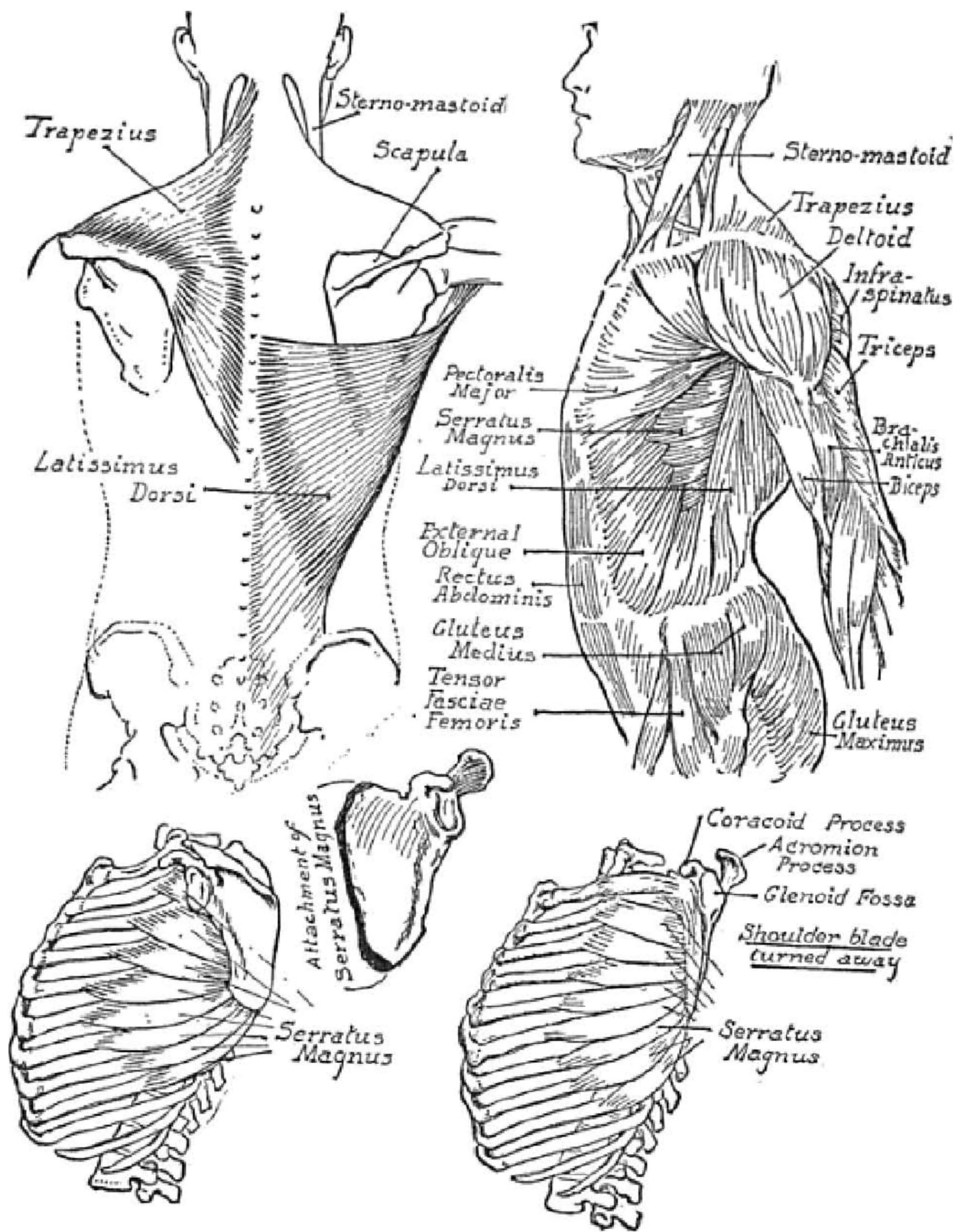


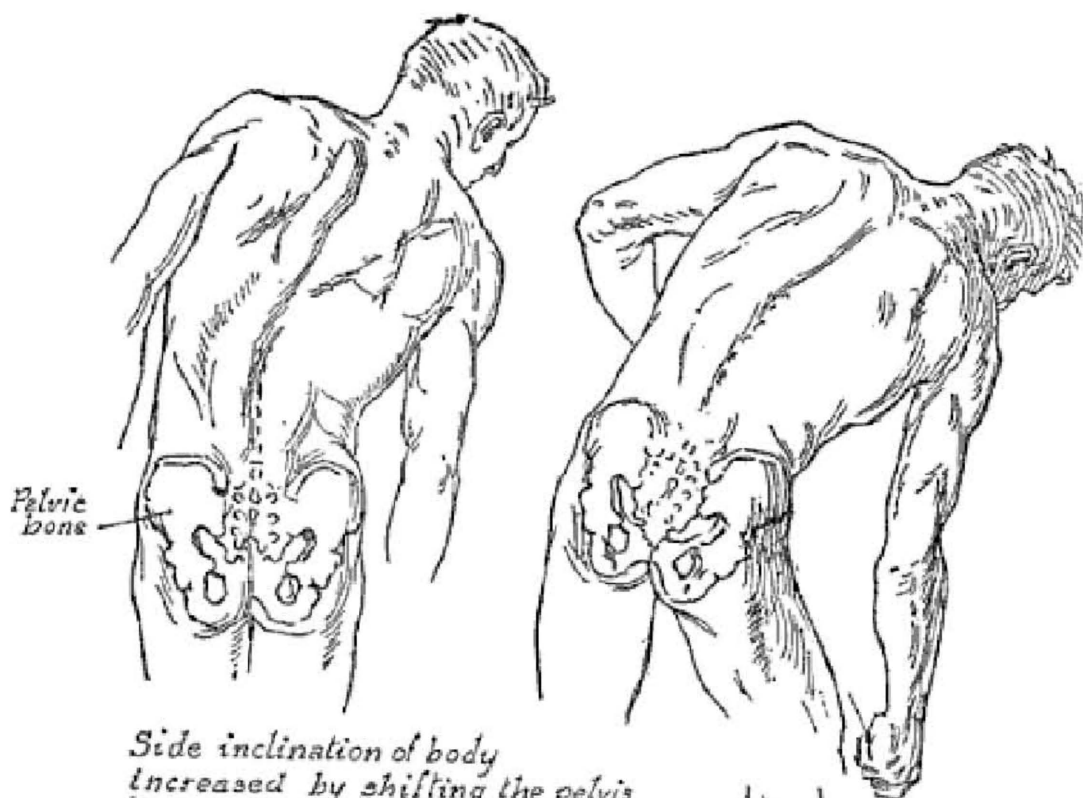


Studies of Expression



PART FOUR
THE TORSO



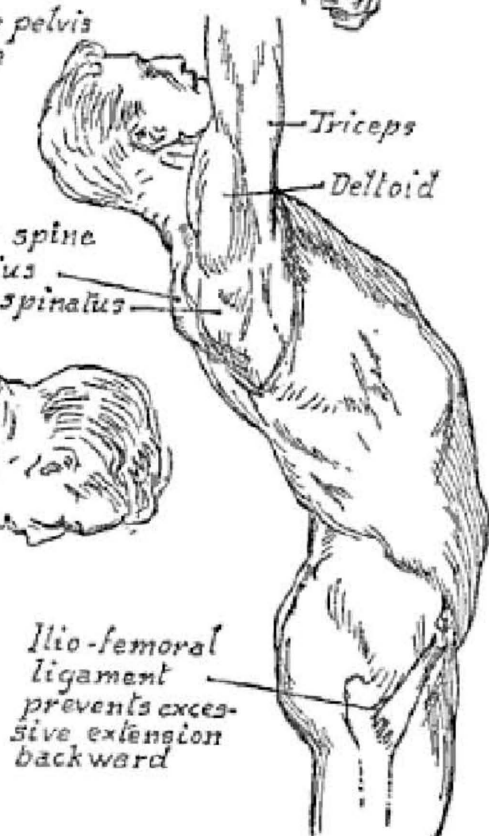


Side inclination of body increased by shifting the pelvis from horizontal to oblique position

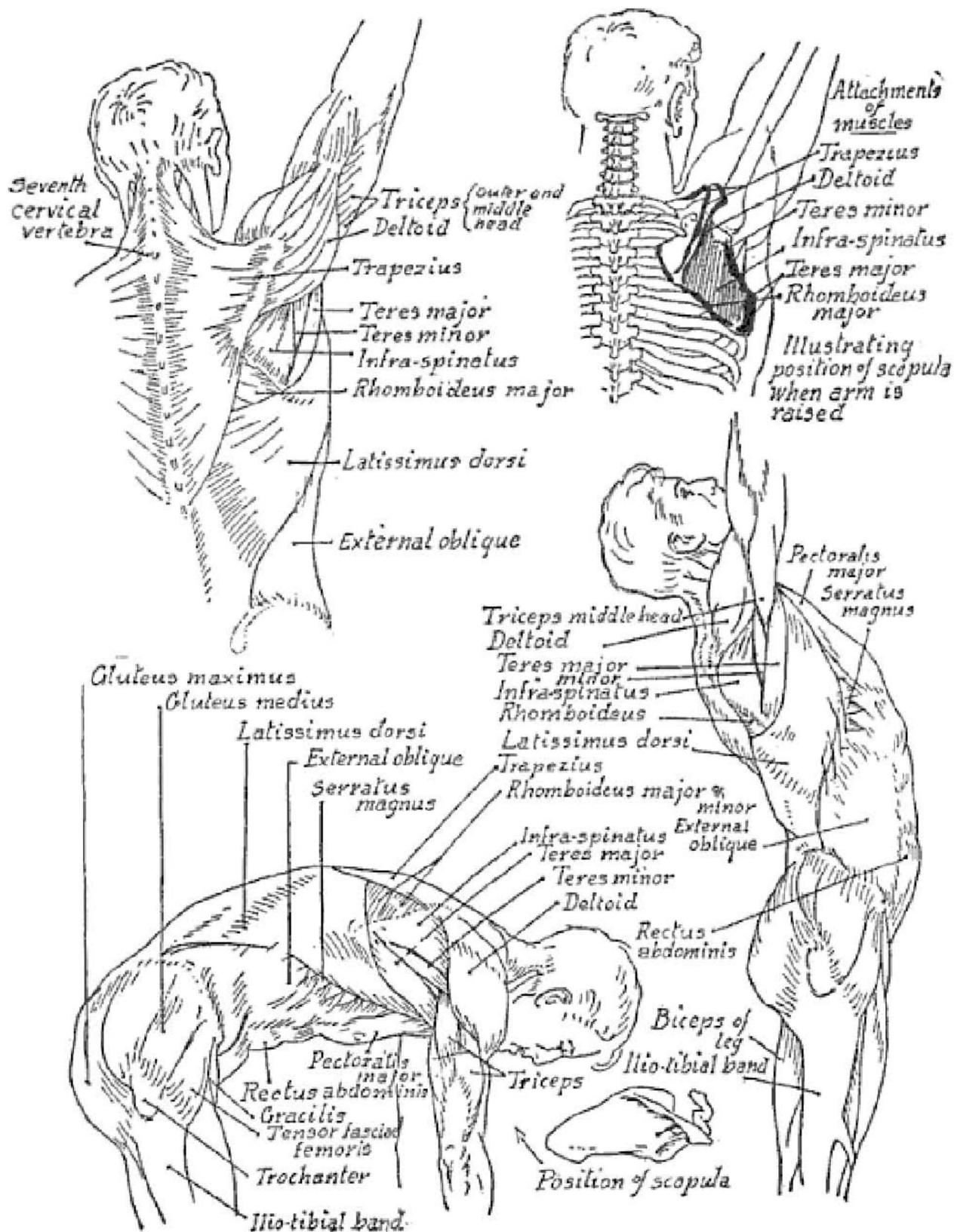
Group of erector spinae muscles stretched, permitting spine to show

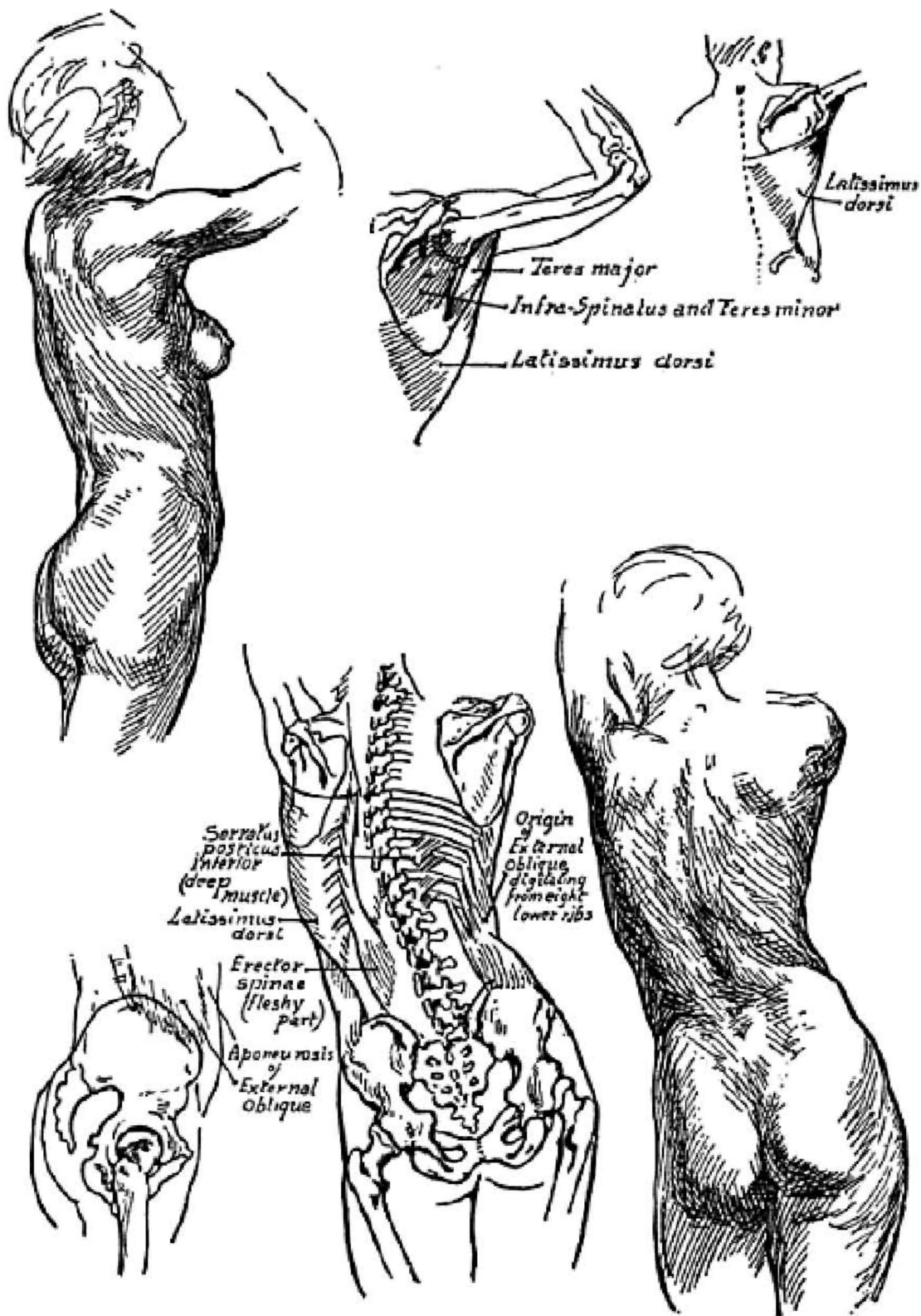


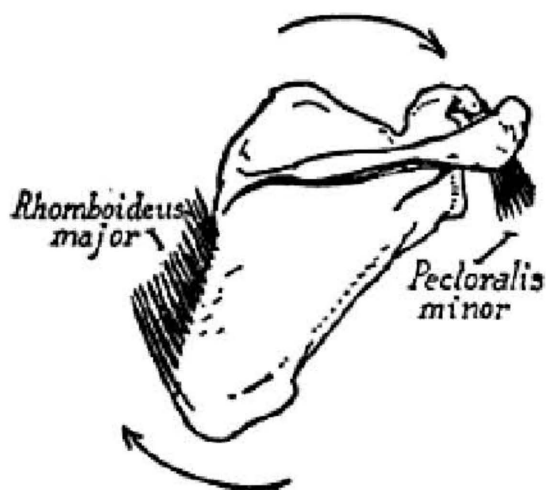
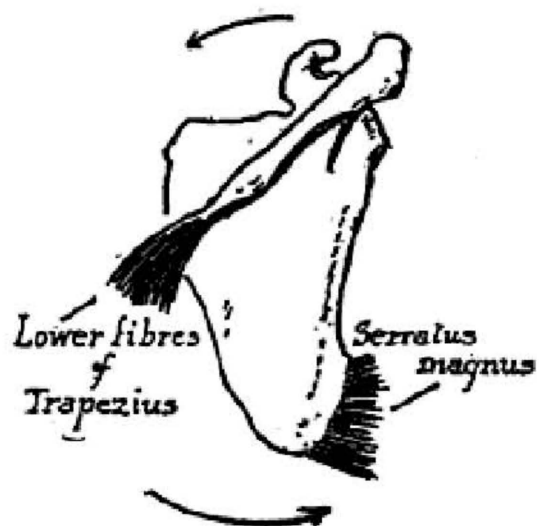
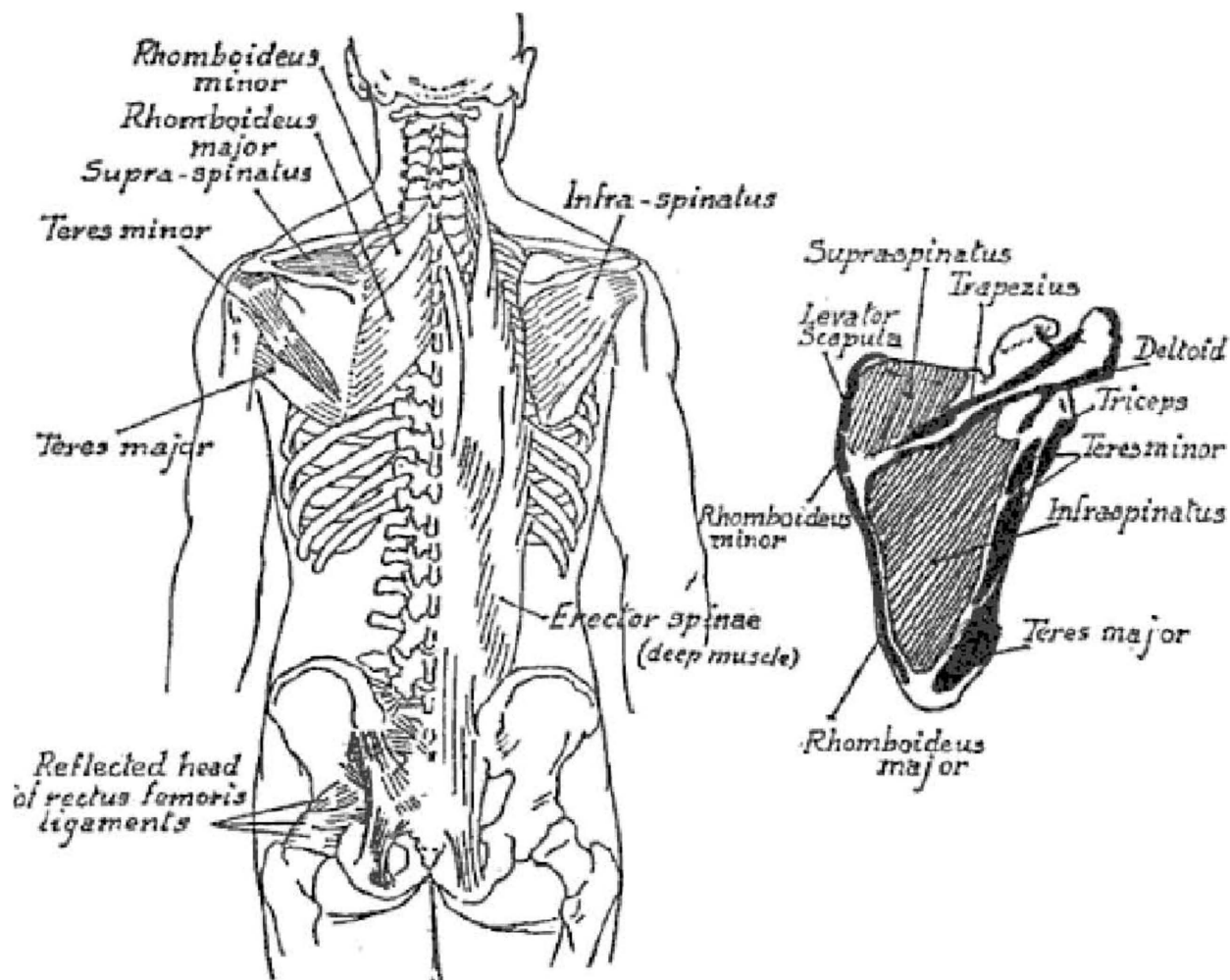
Trapezius
Infra-spinalis

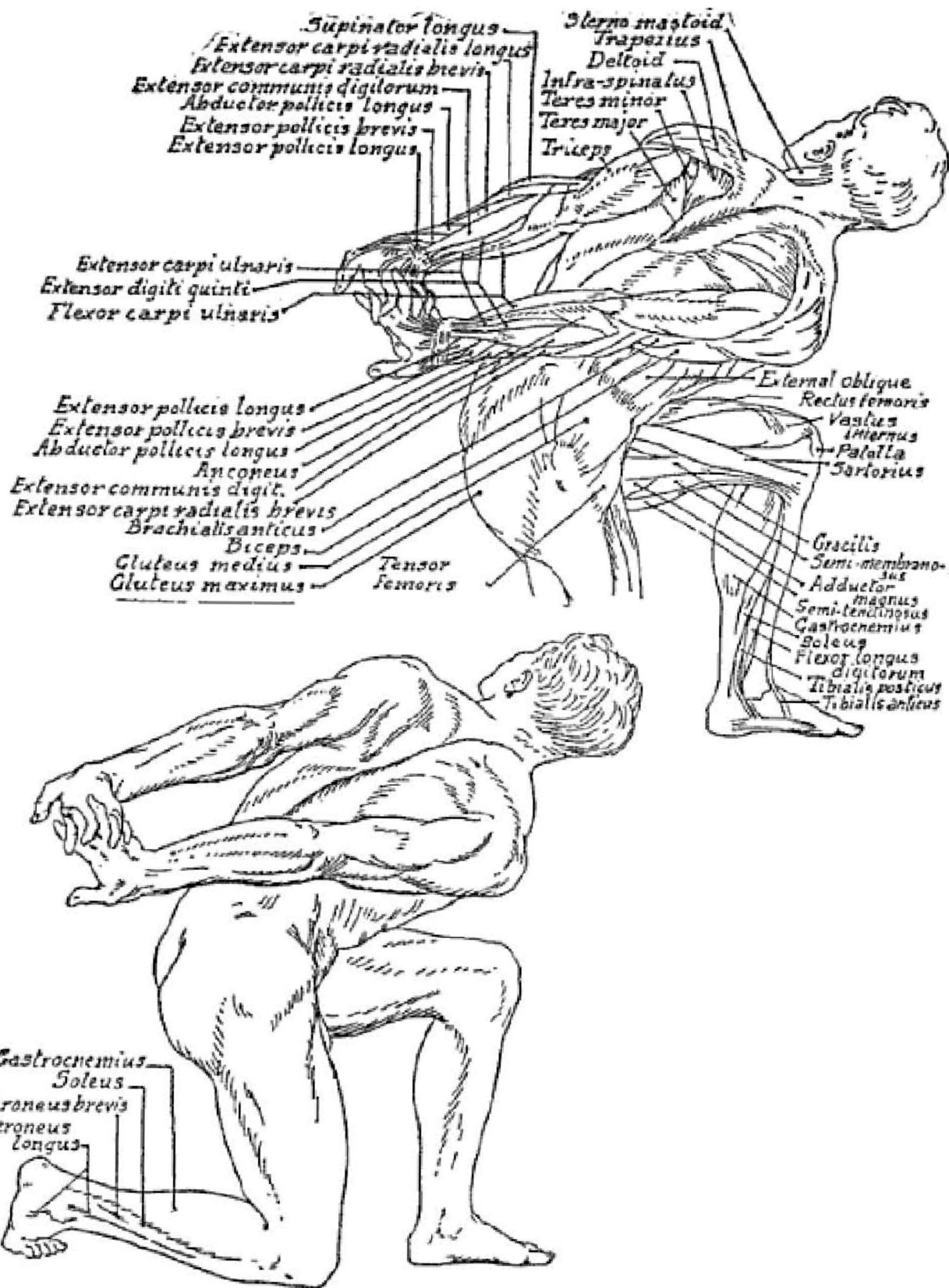


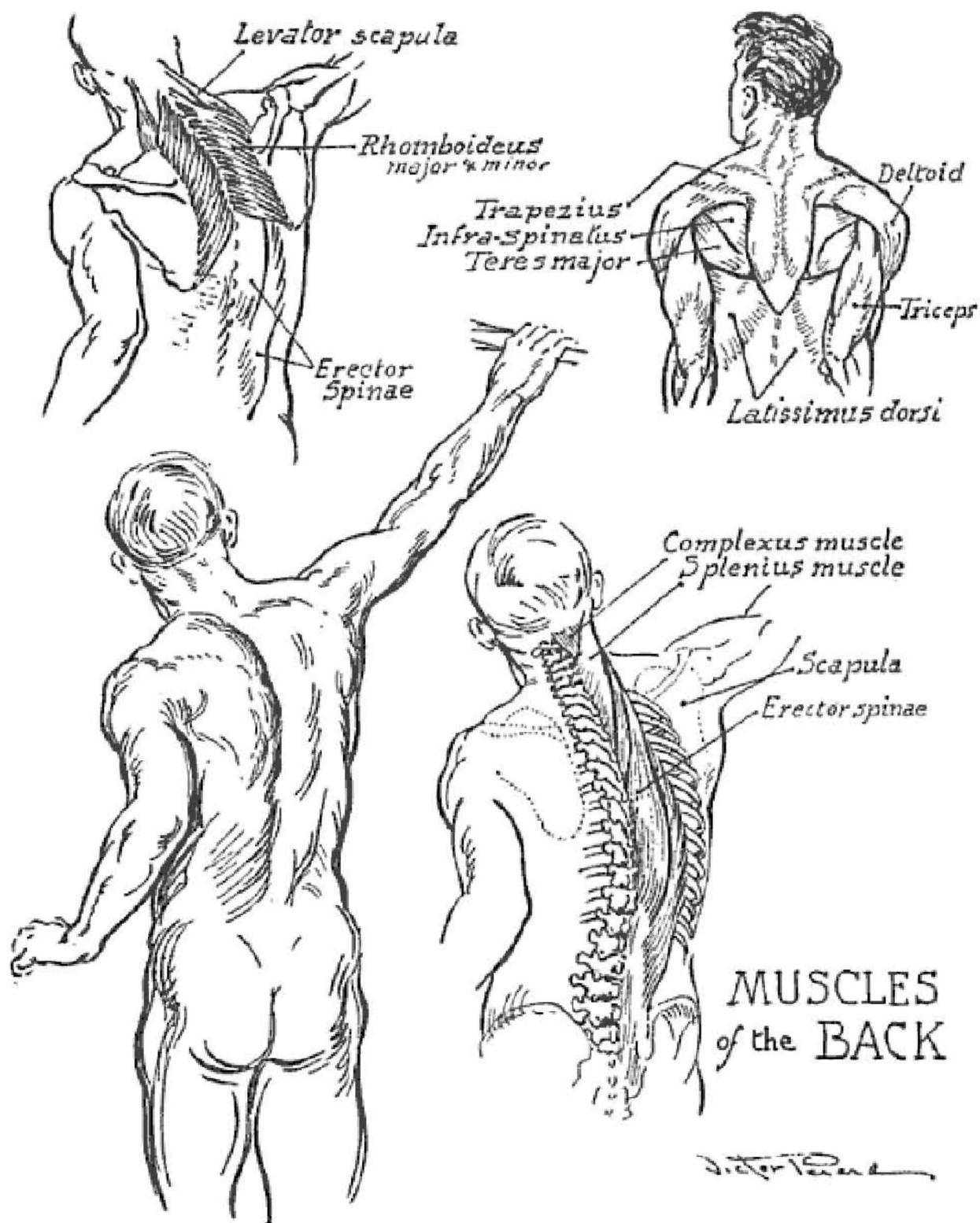
Ilio-femoral ligament prevents excessive extension backward

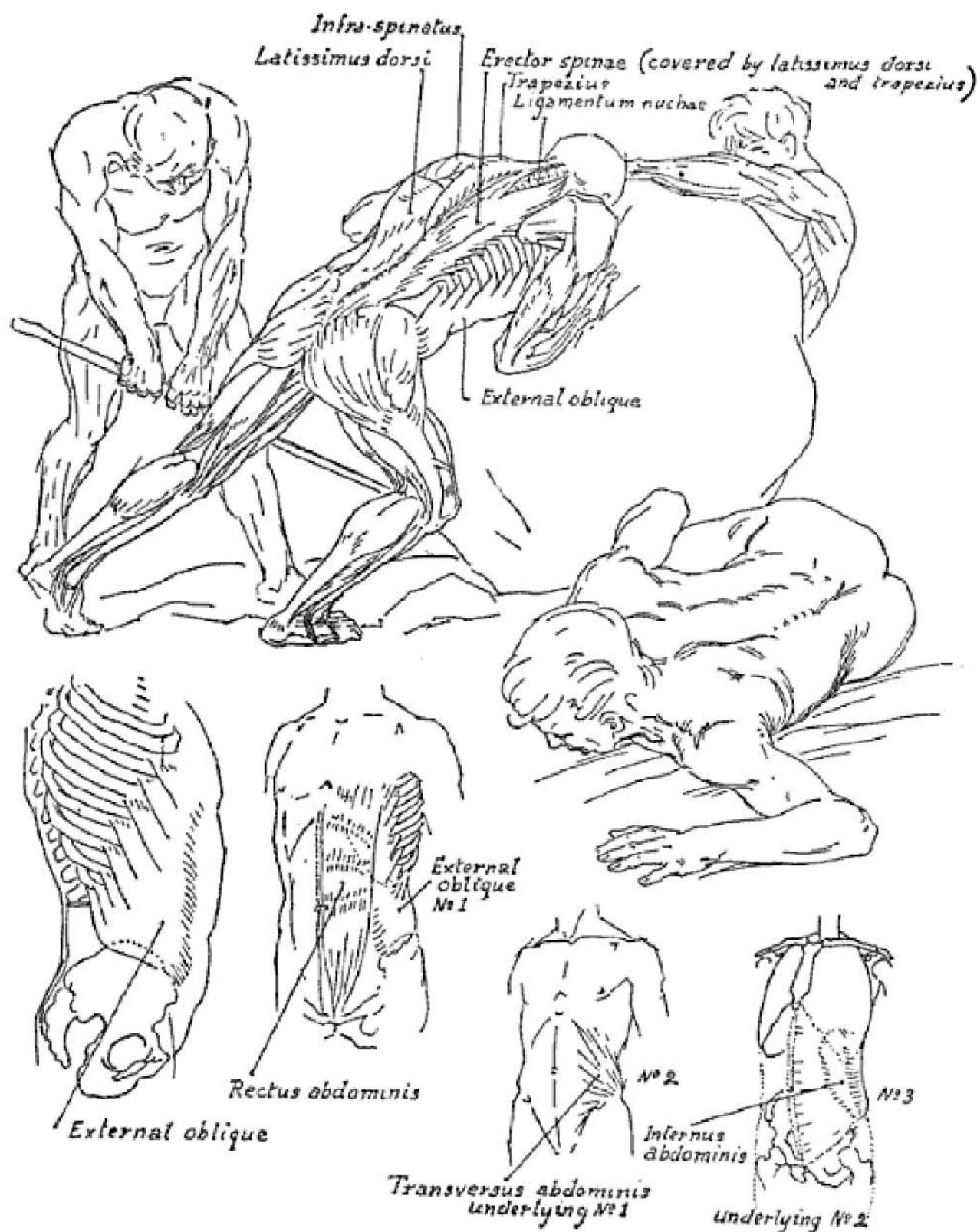


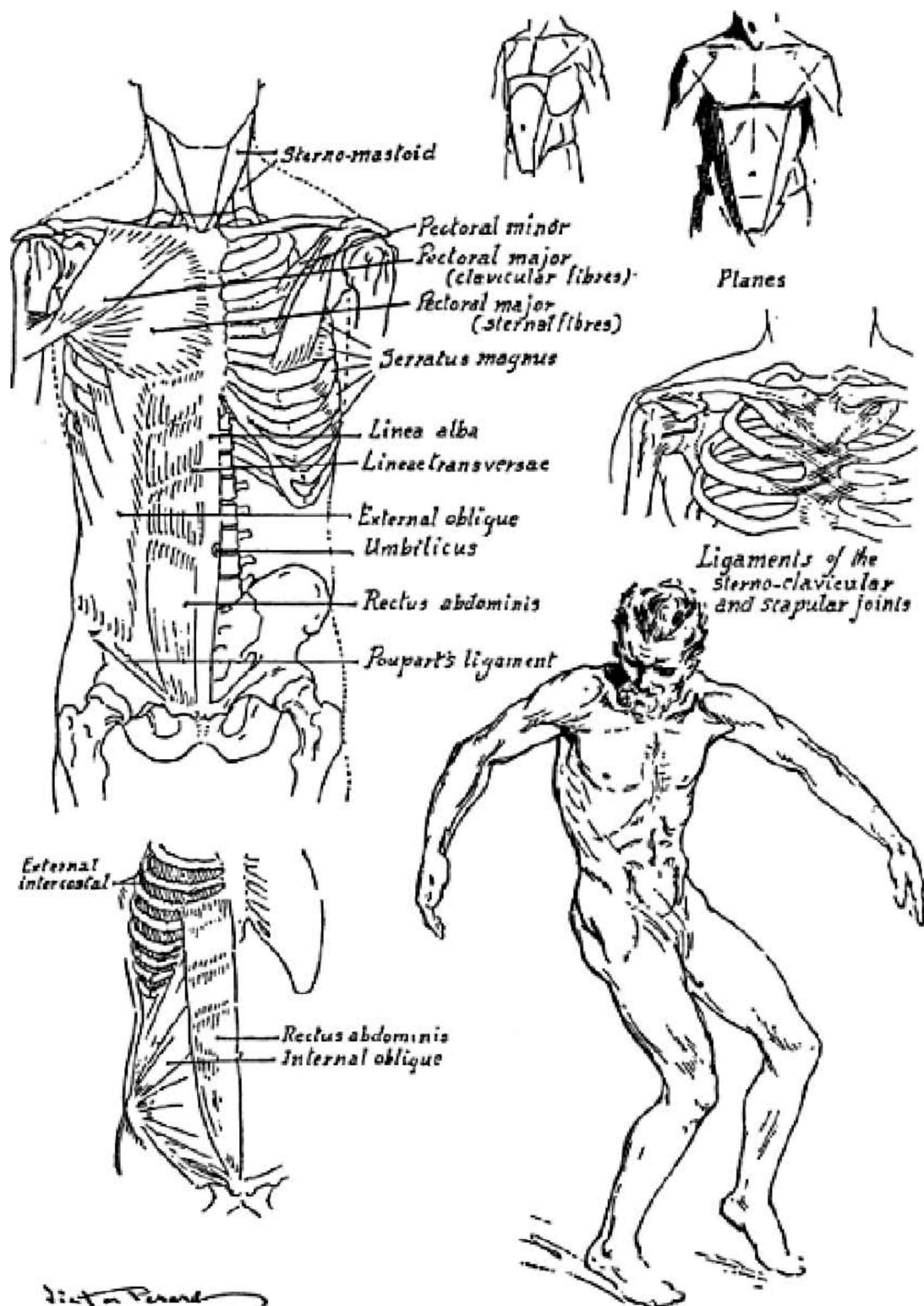


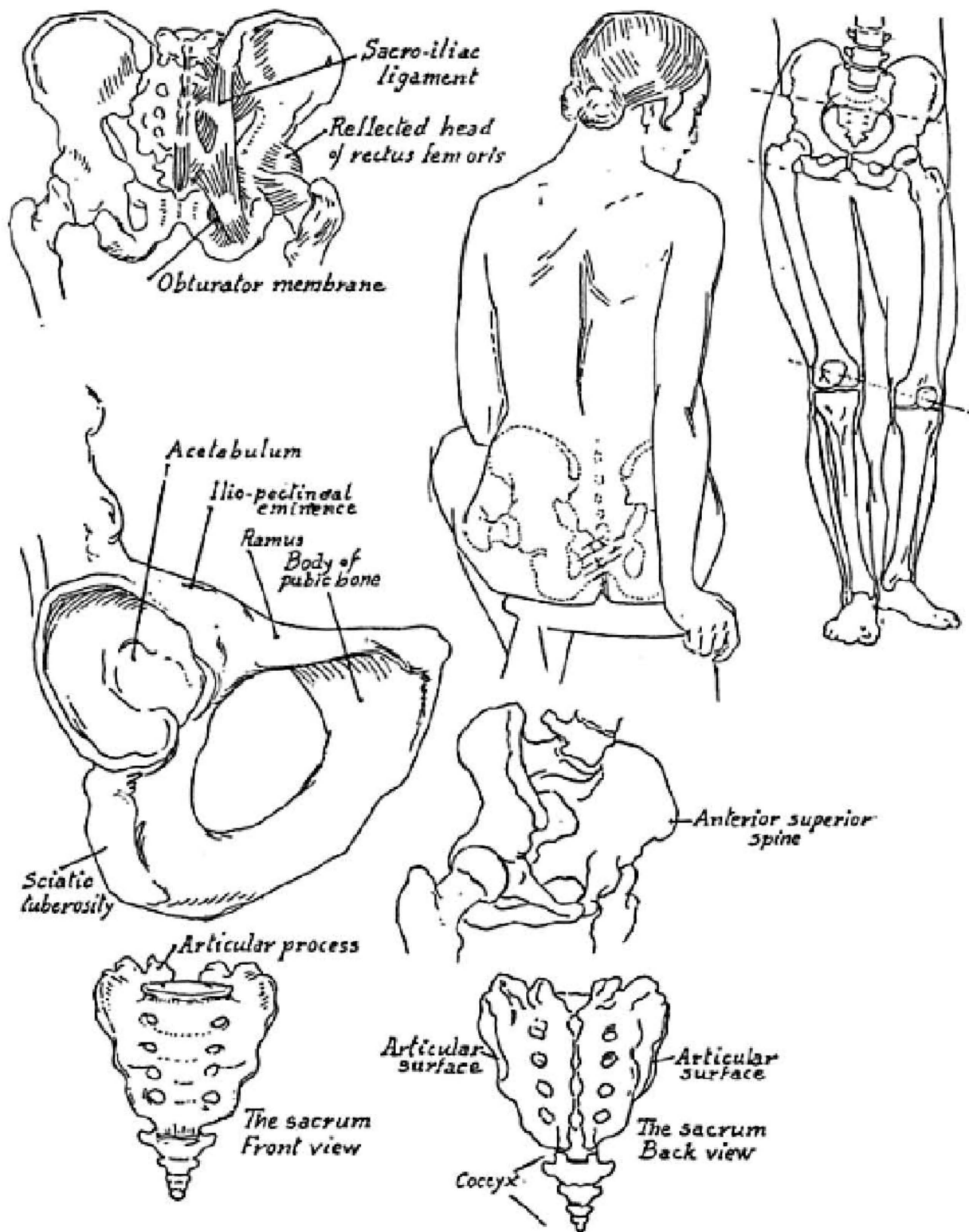




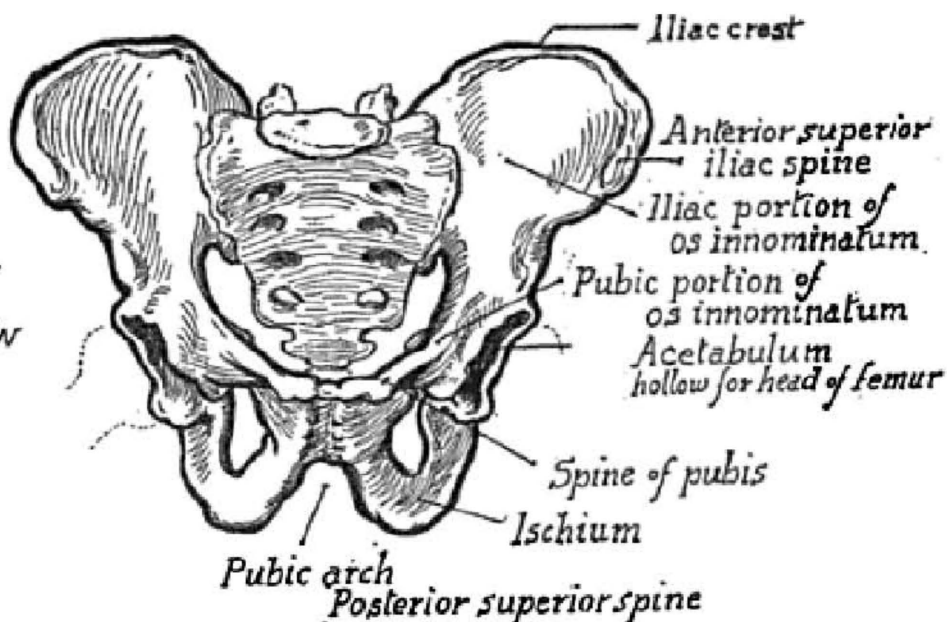




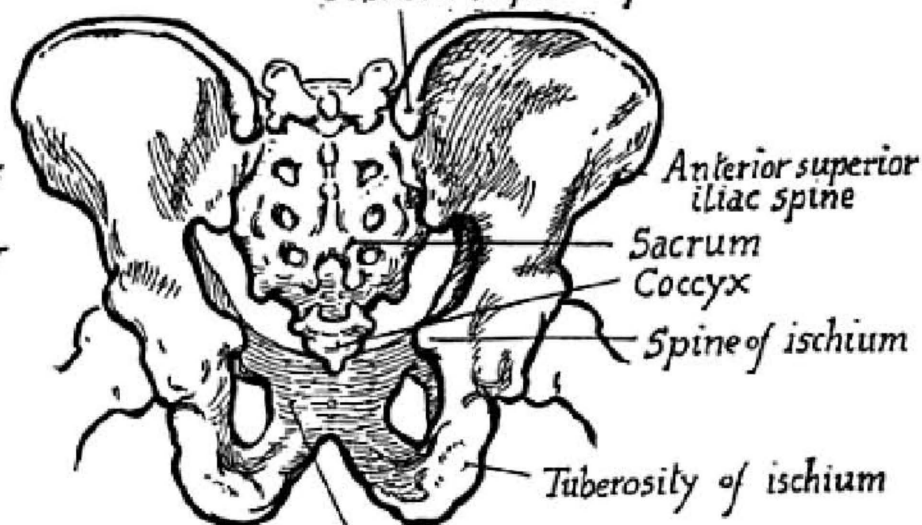




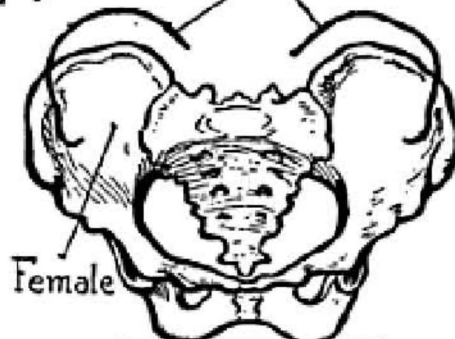
*Male Pelvis
Front view*



*Male Pelvis
Back View*



Body of pubic bone



Showing female bone tilted forward

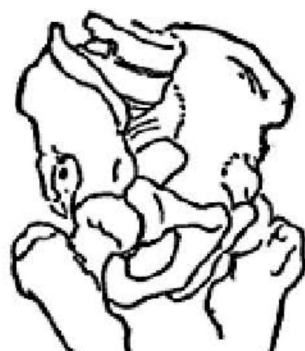
Difference of height and breadth



Front from below



Front



Three quarter front



Front



Side & back



Side view

Pelvic bone in various positions



Three quarter view within



Three quarter back



Within



Lying down



Looking within



Under view



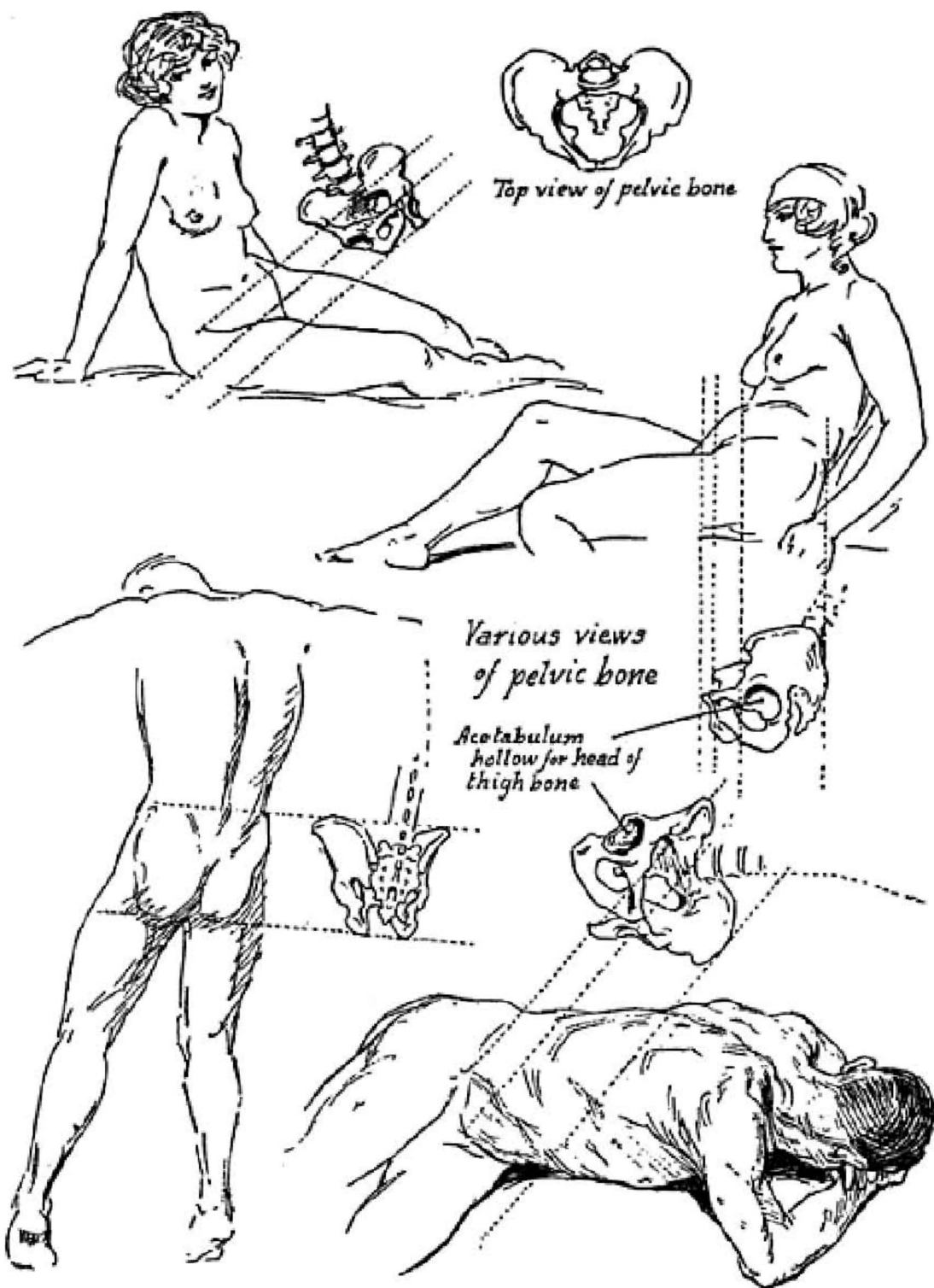
Three quarter from below



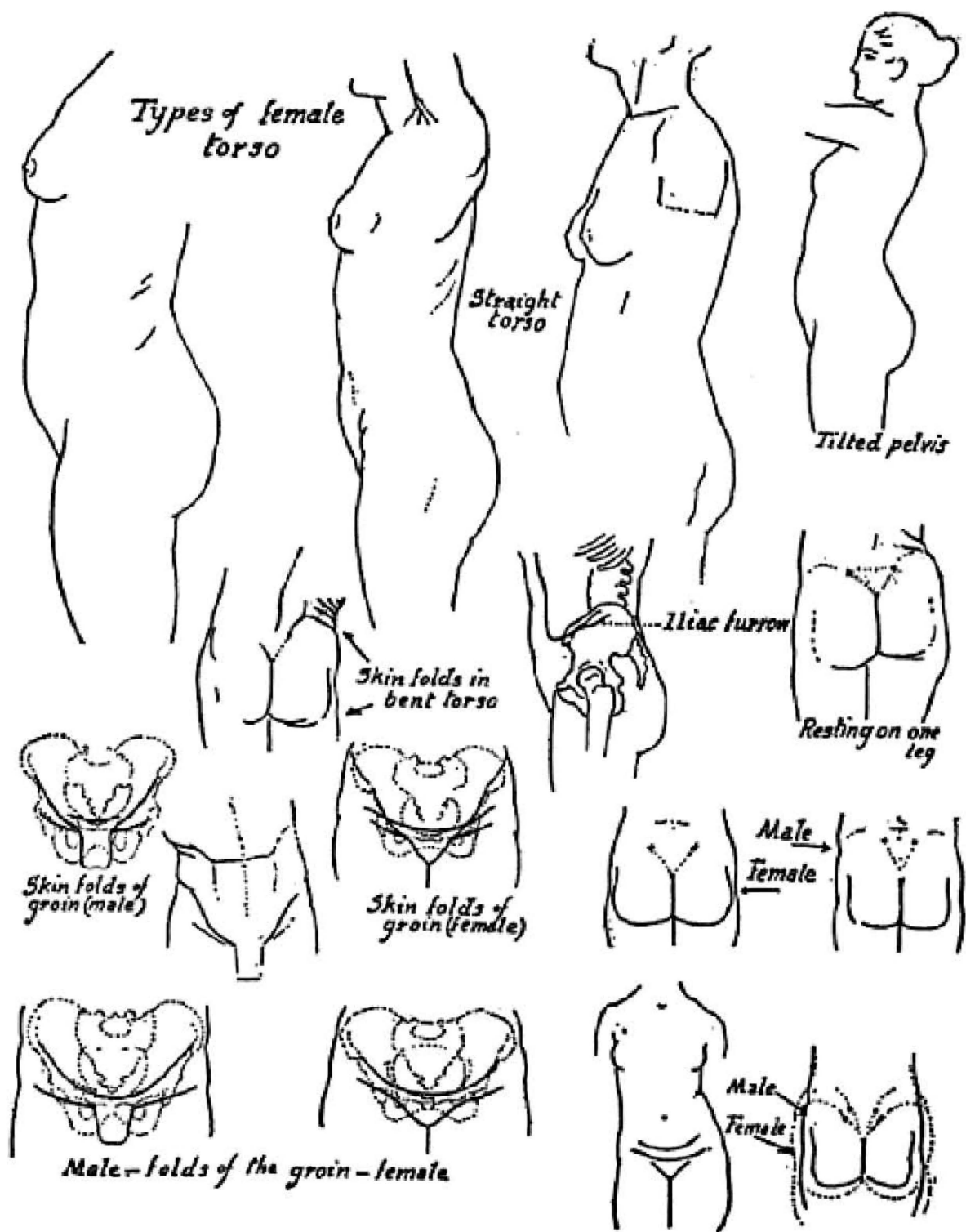
Side

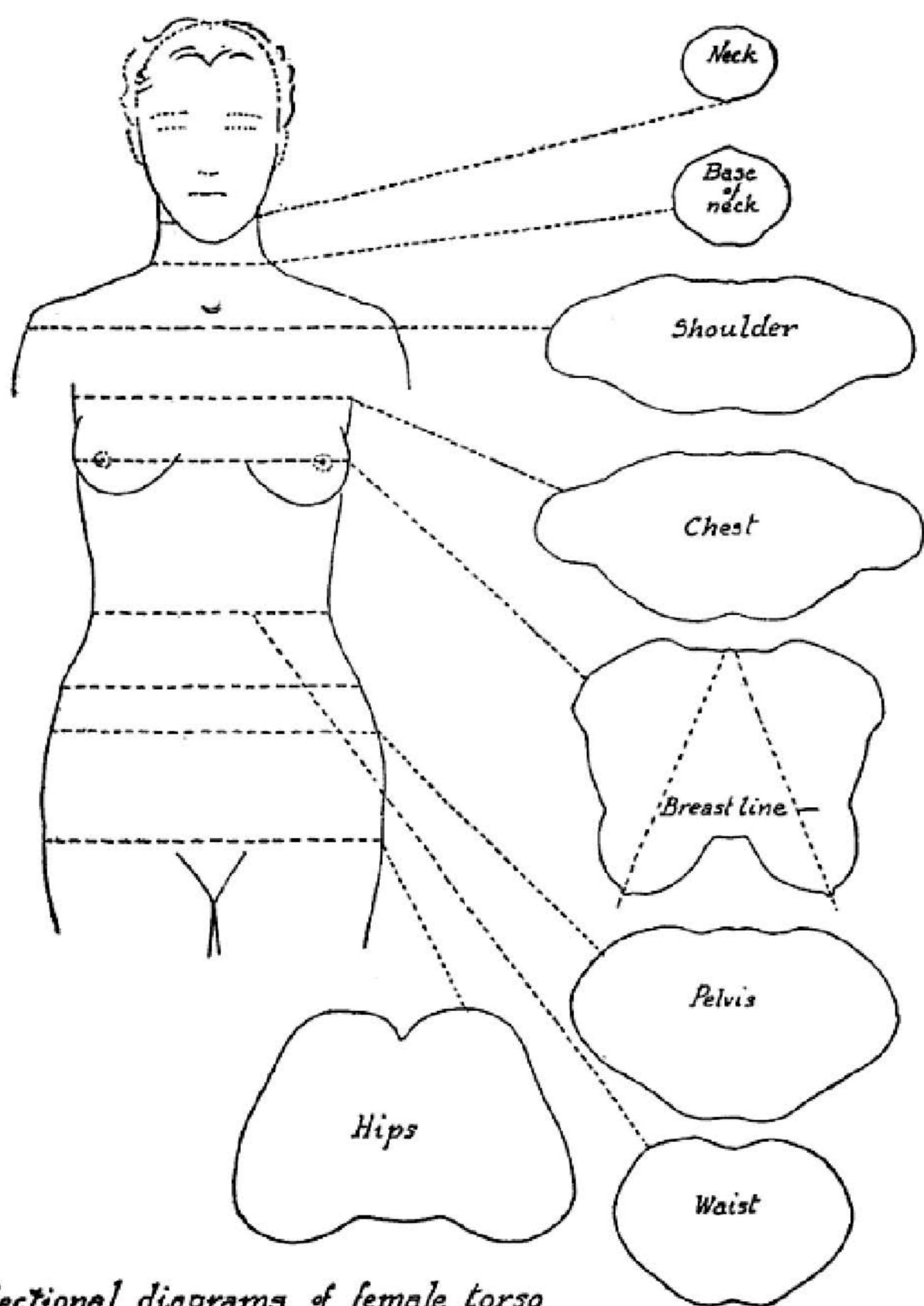


Three quarter back

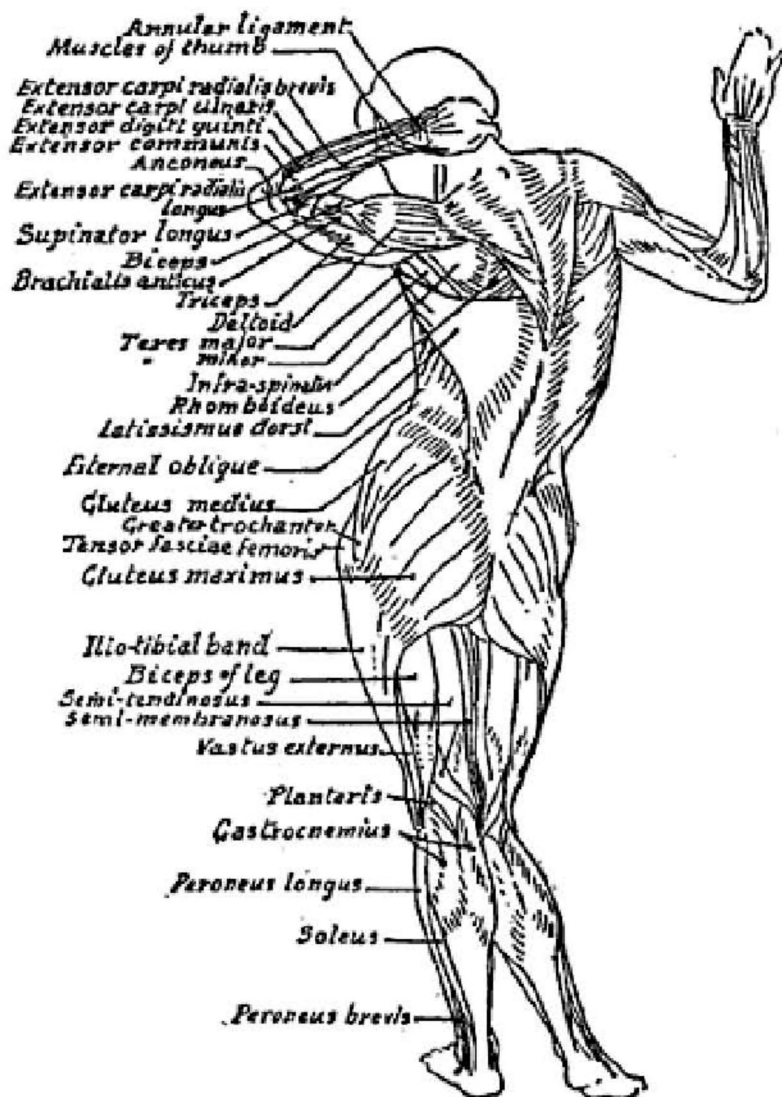
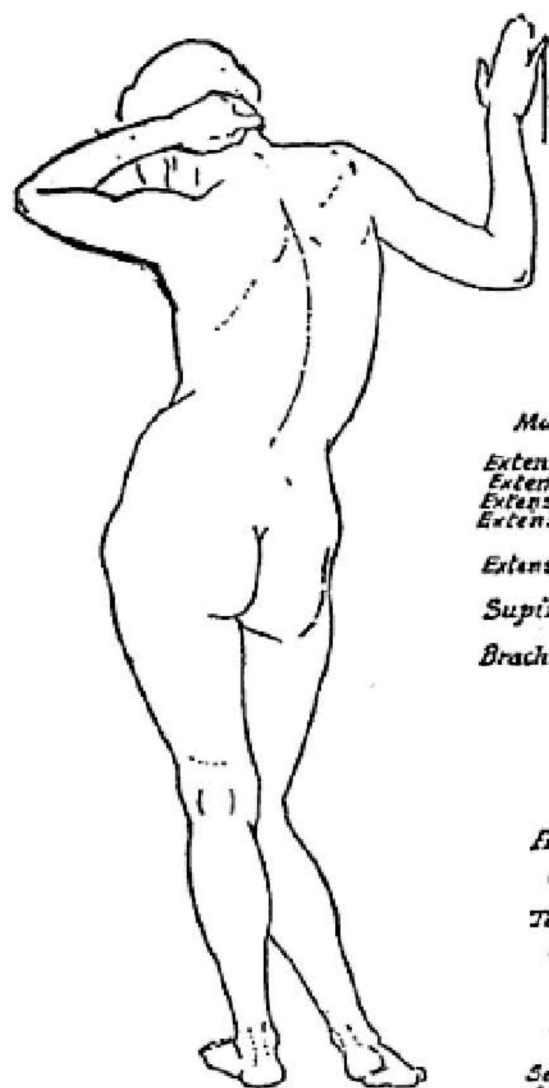


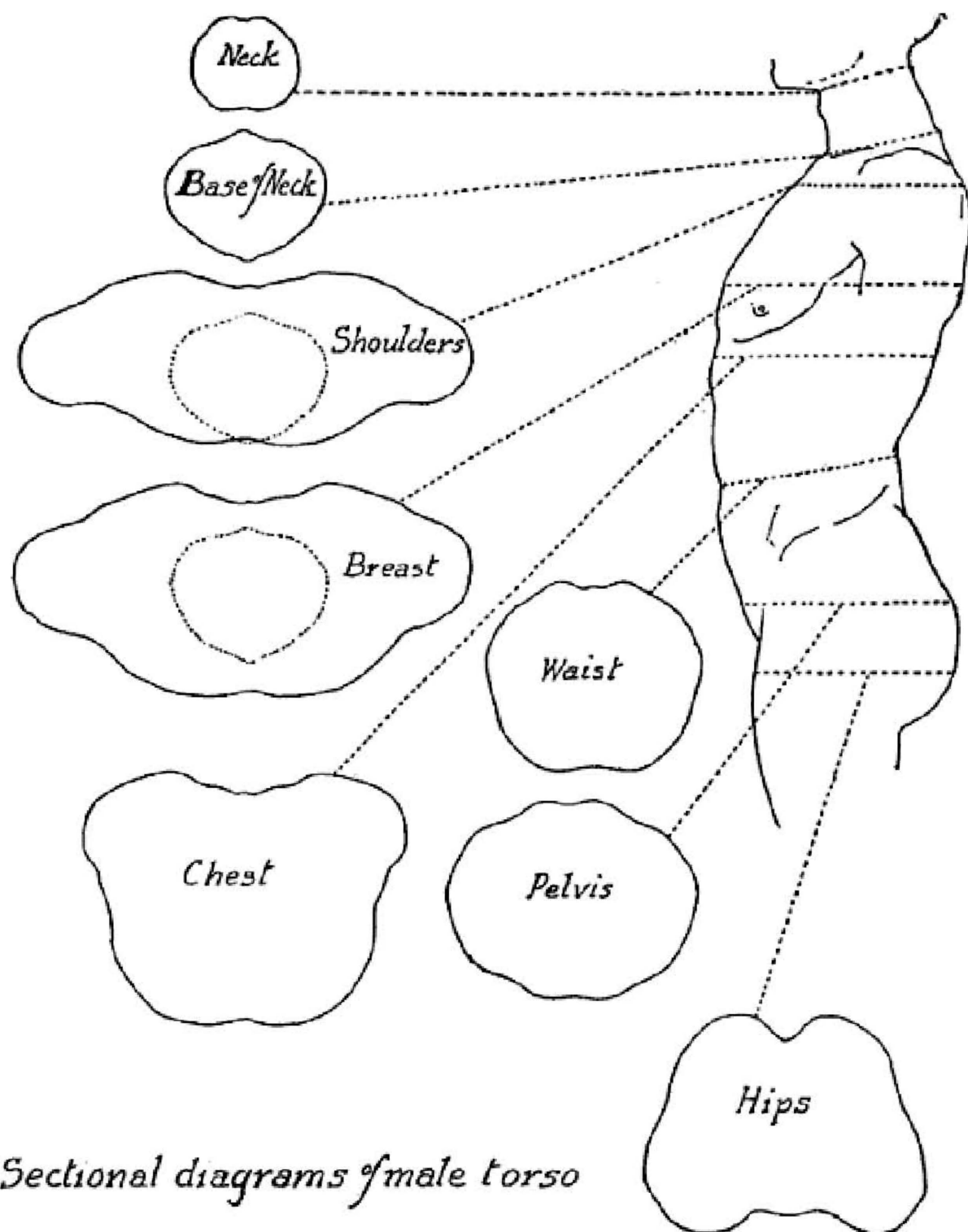
Victor Perard





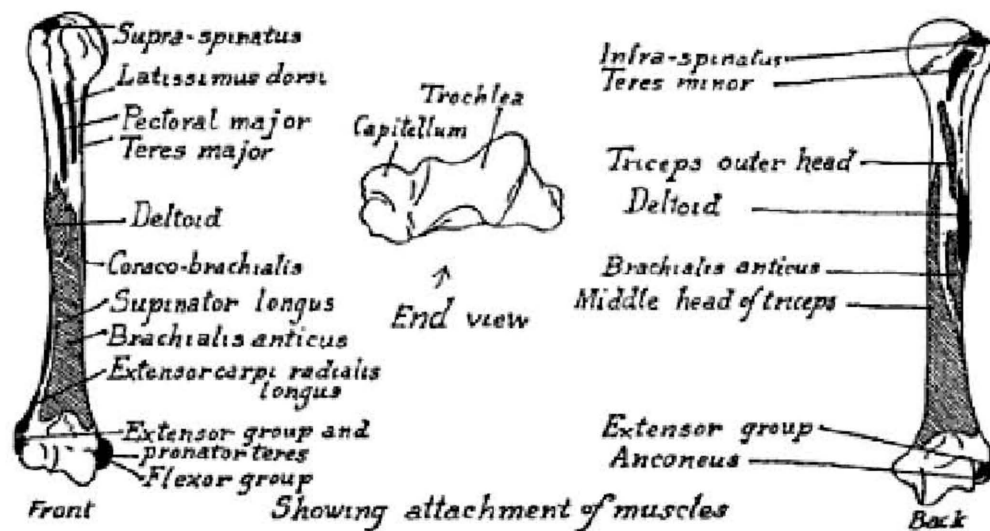
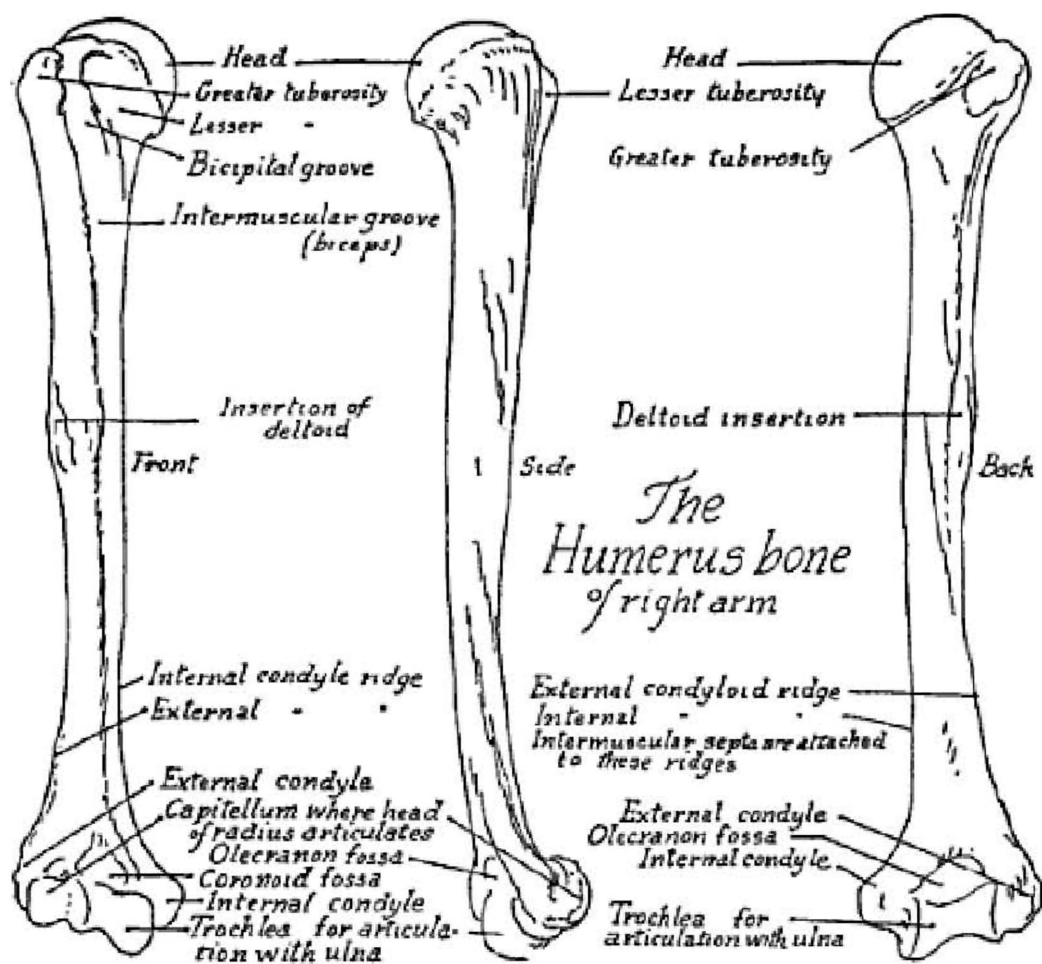
Sectional diagrams of female torso



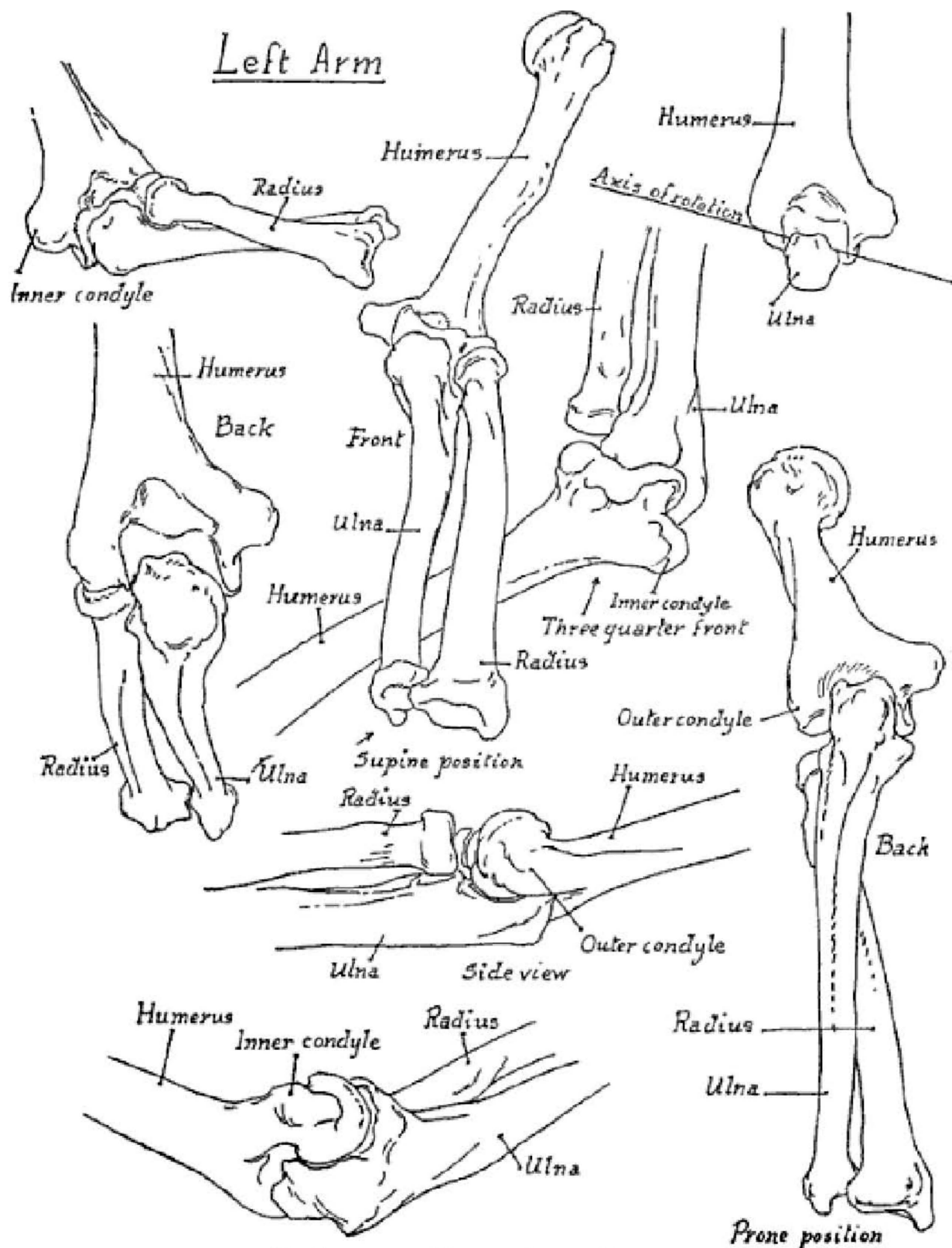




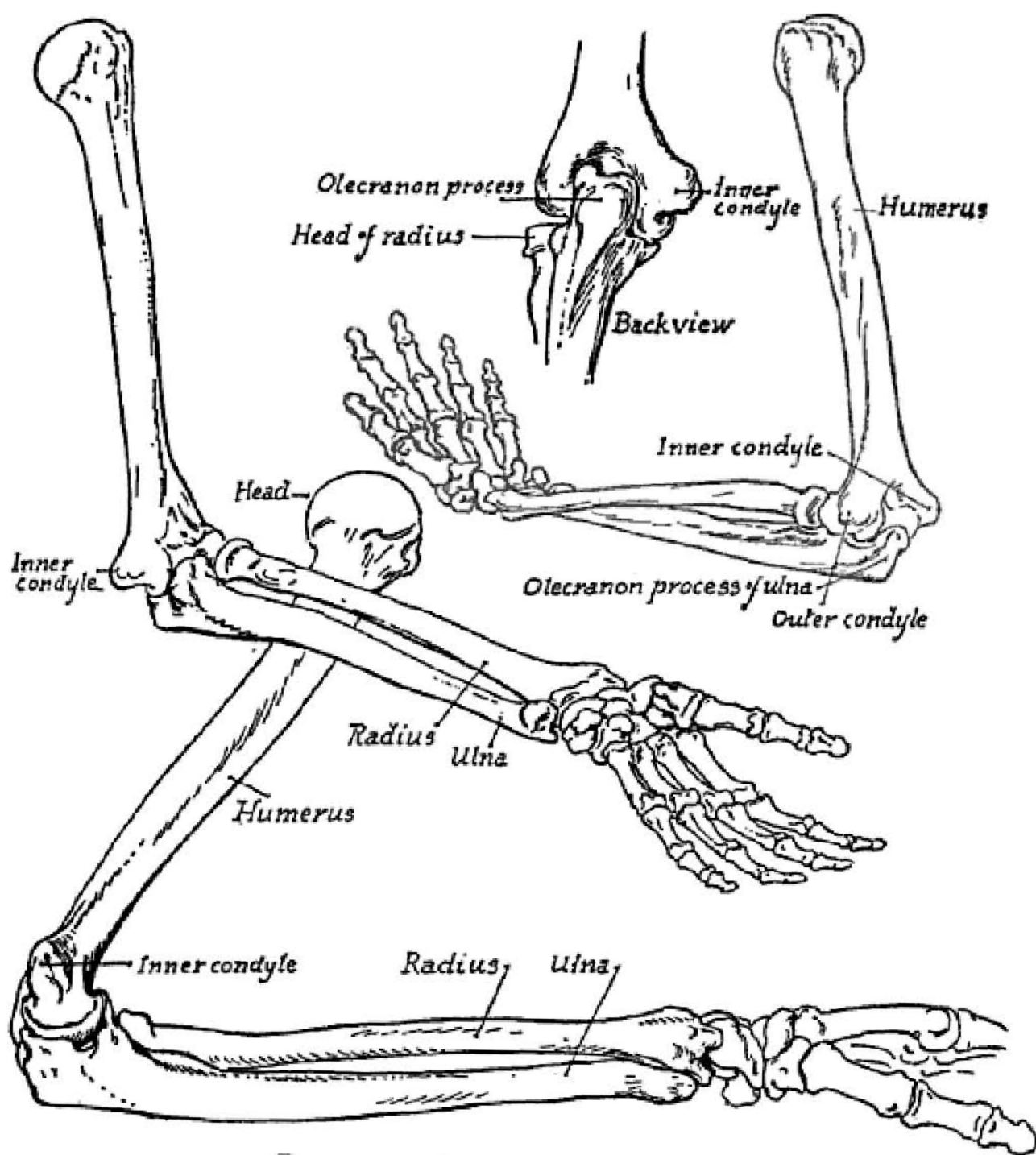
PART FIVE
THE ARM



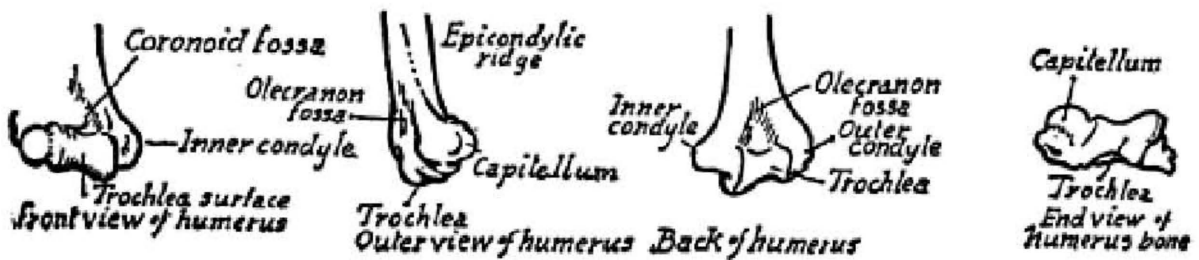
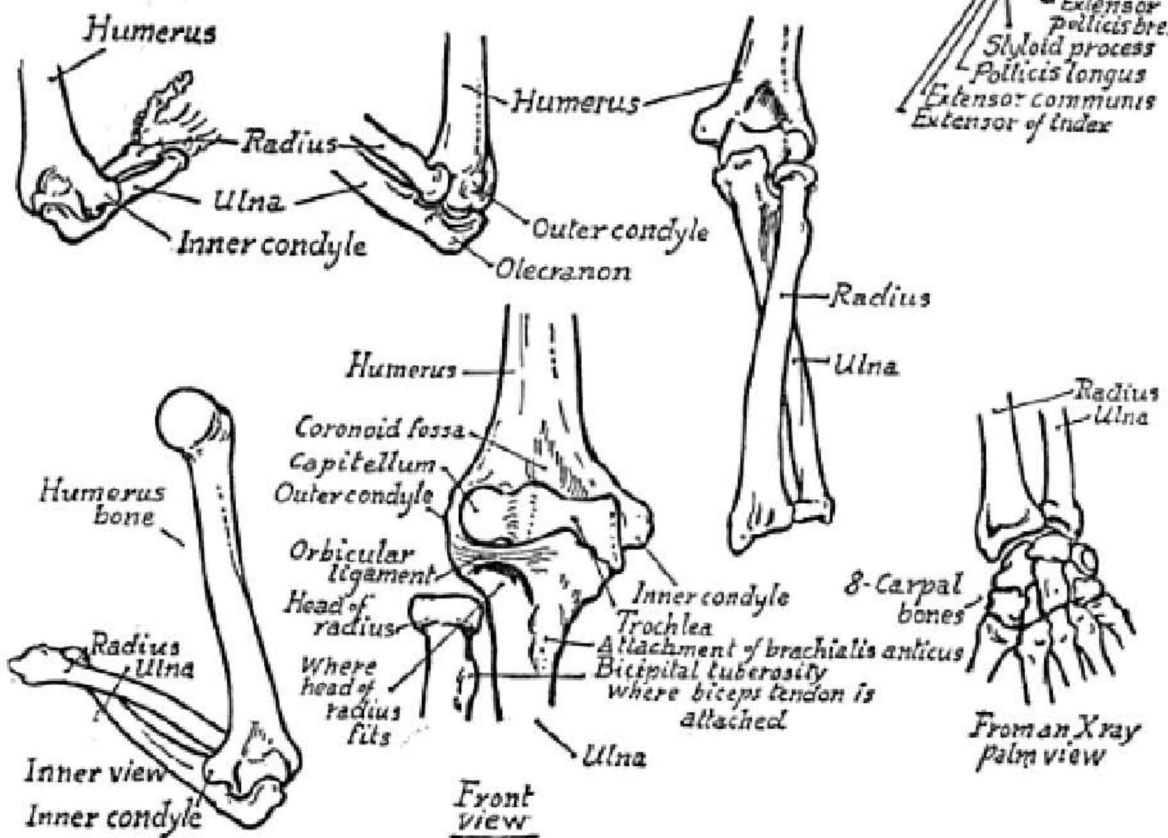
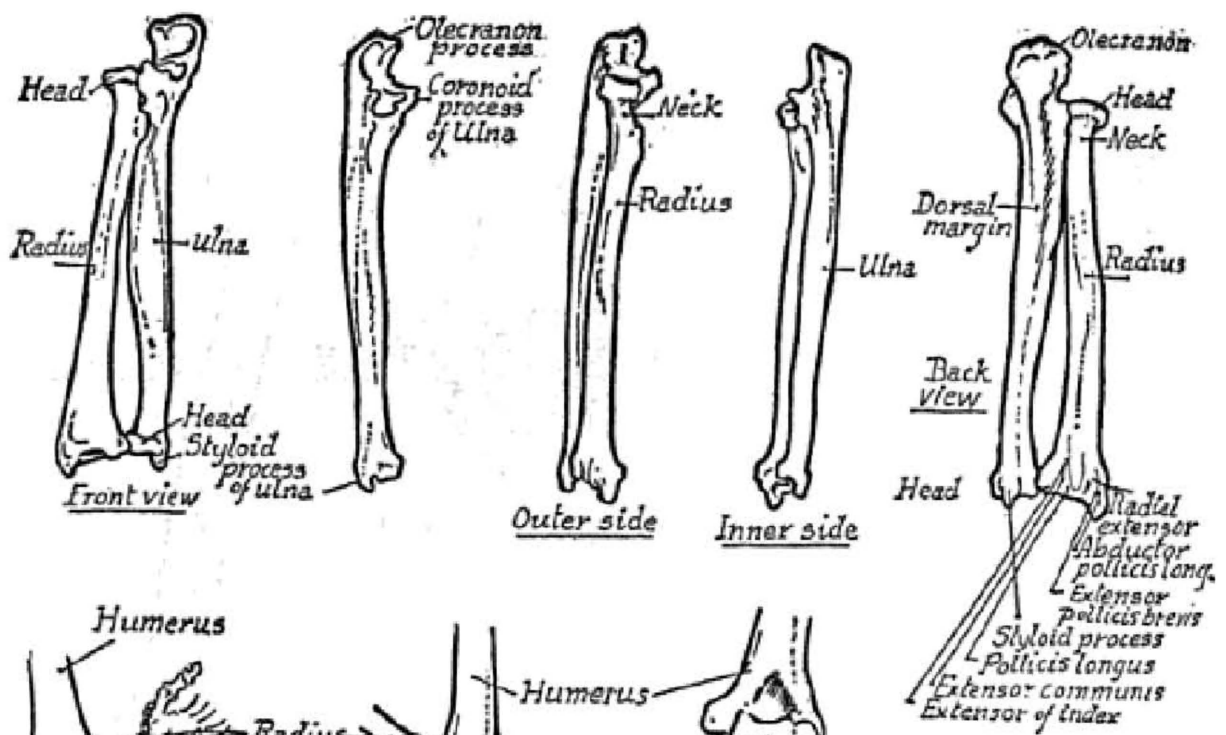
Left Arm

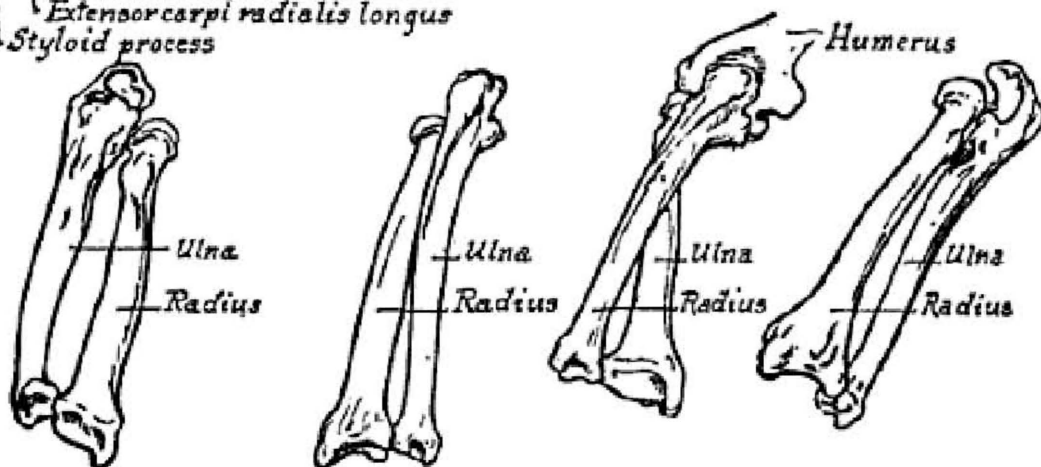
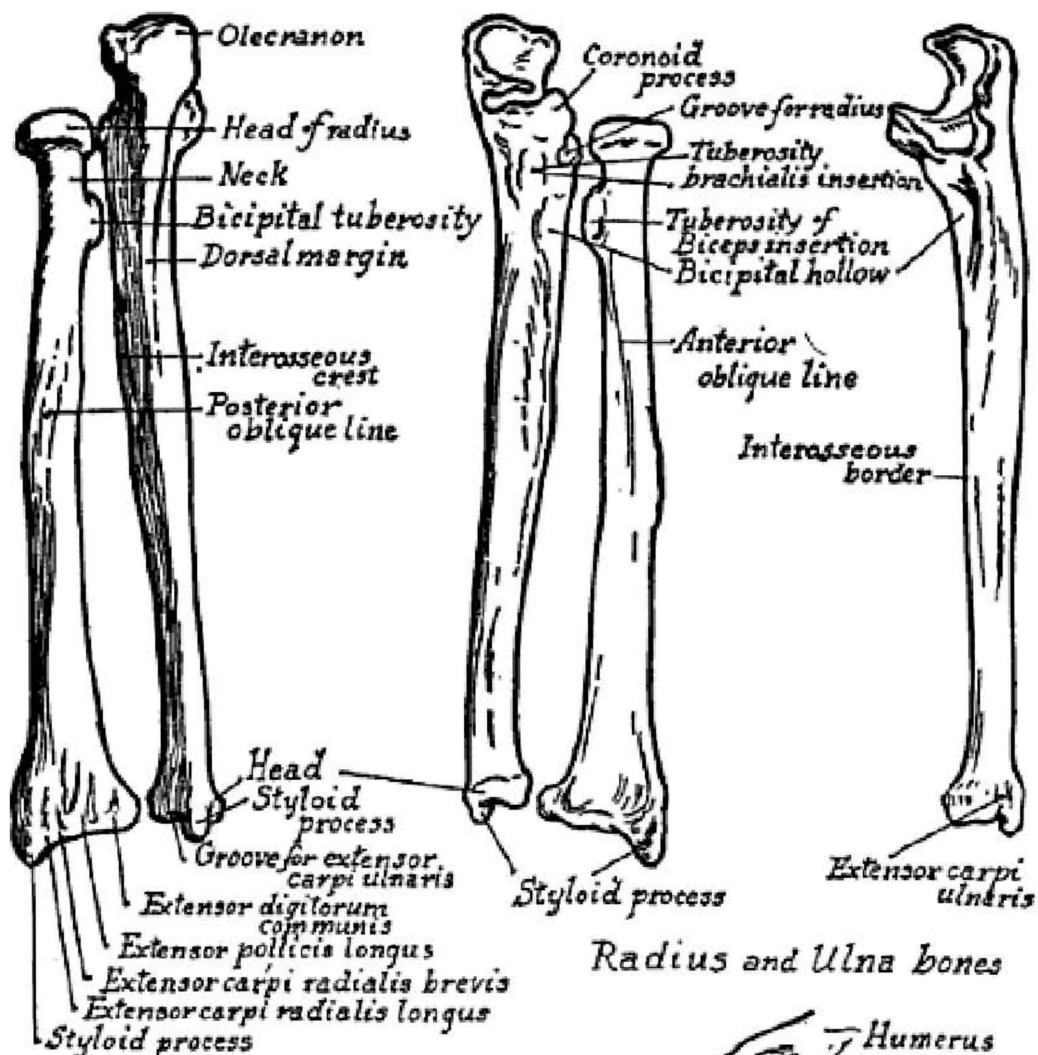


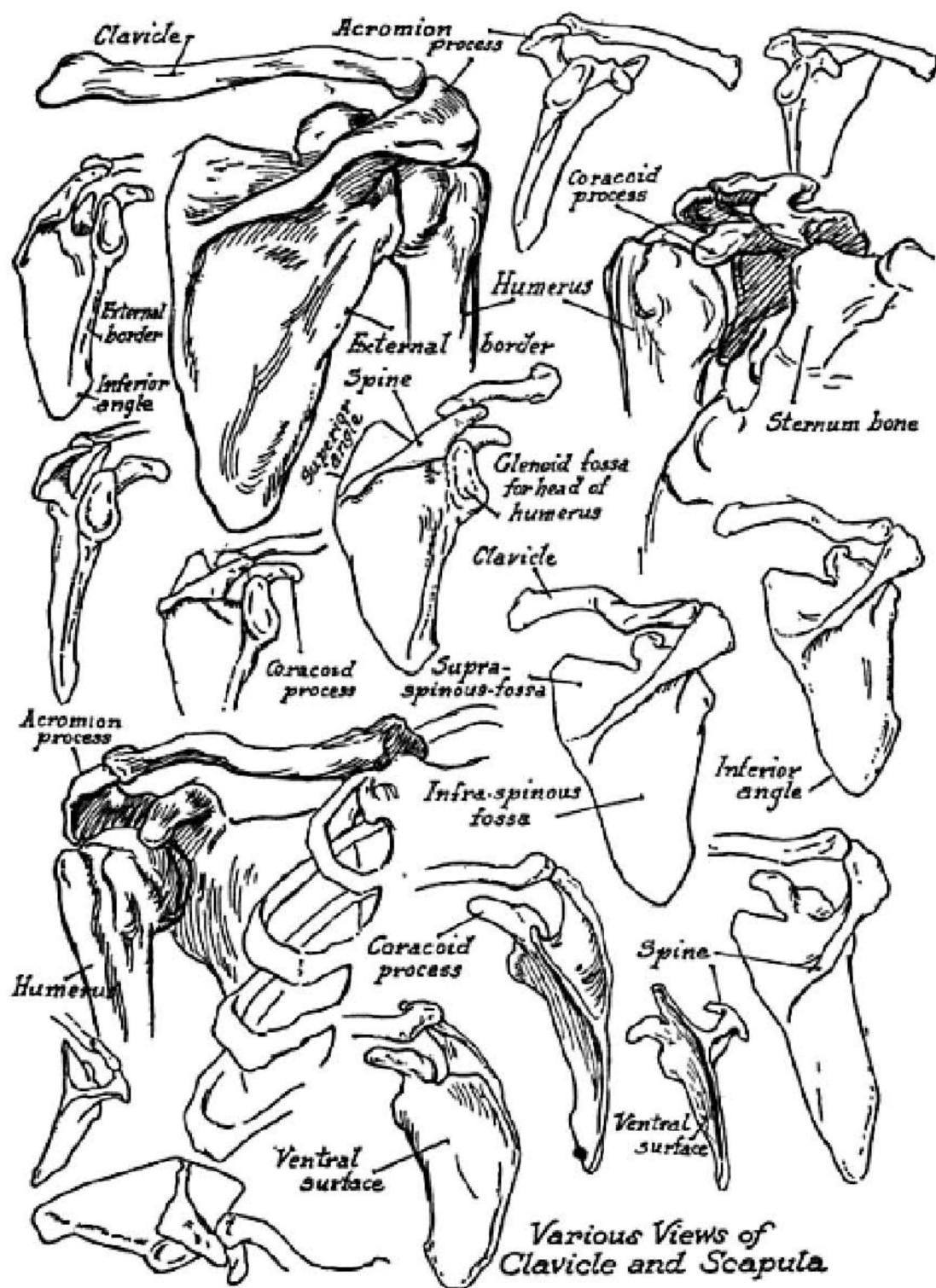
Various positions of arm bones

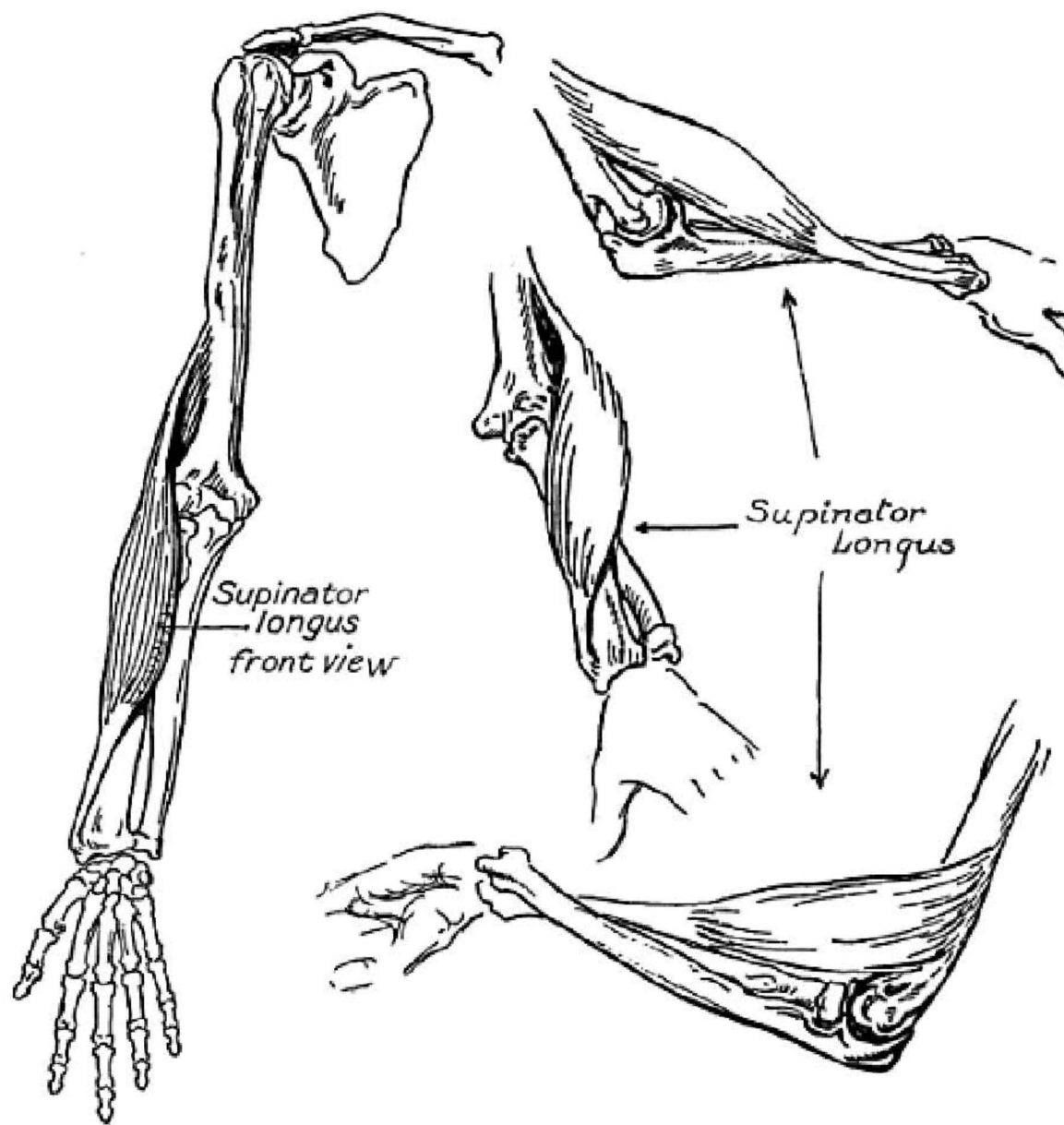


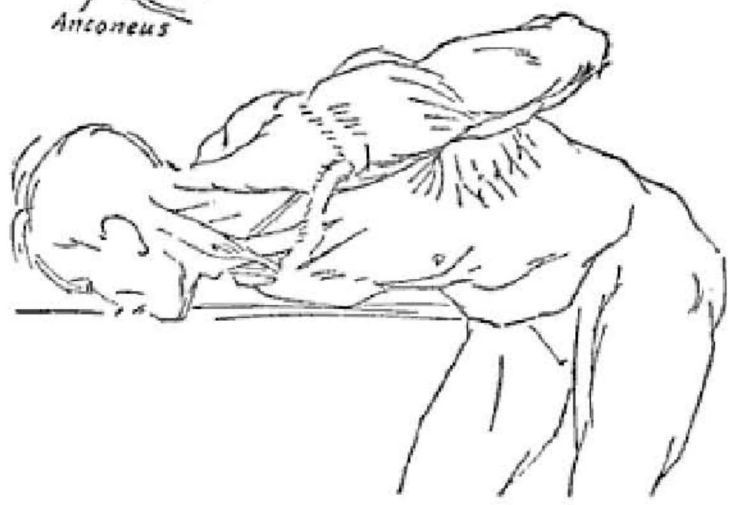
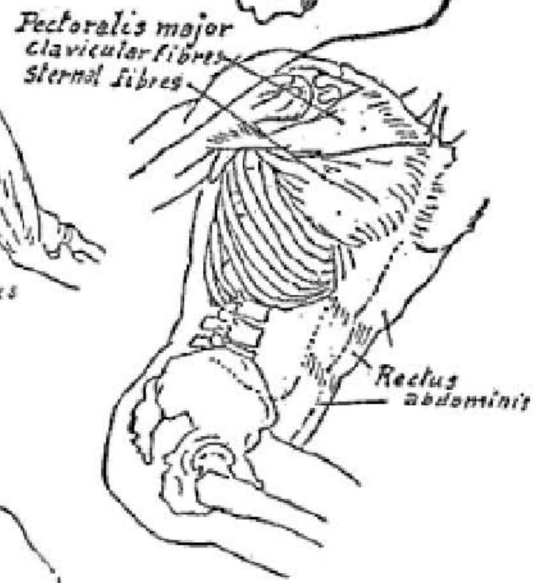
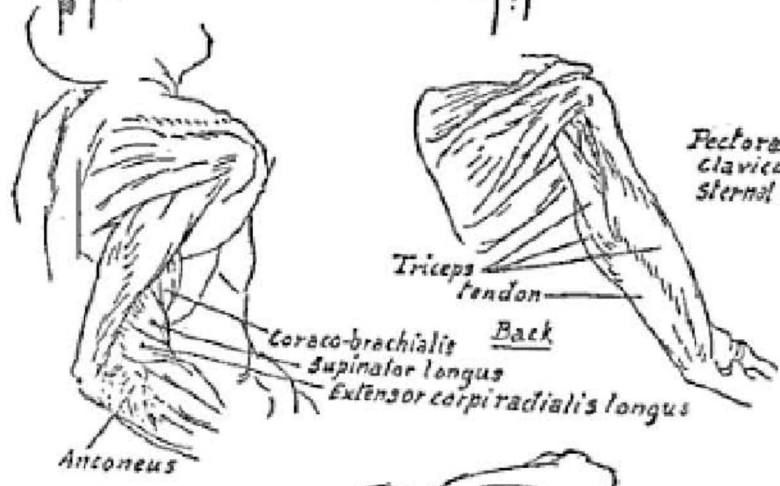
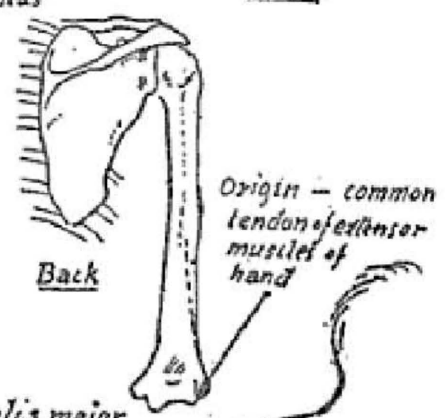
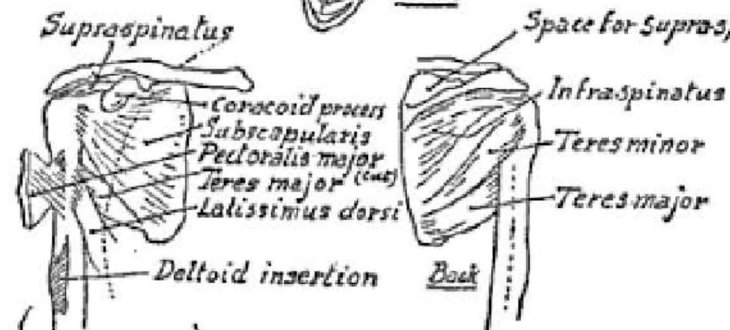
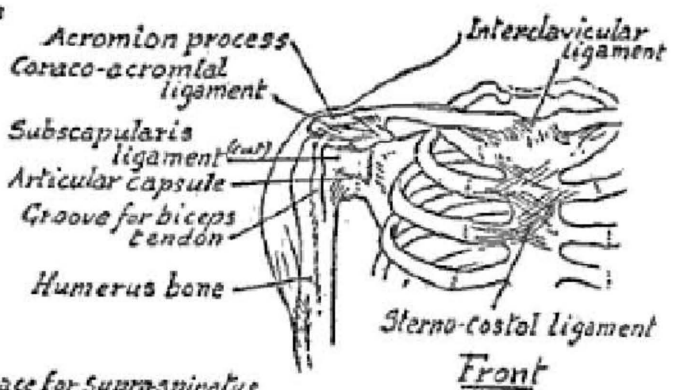
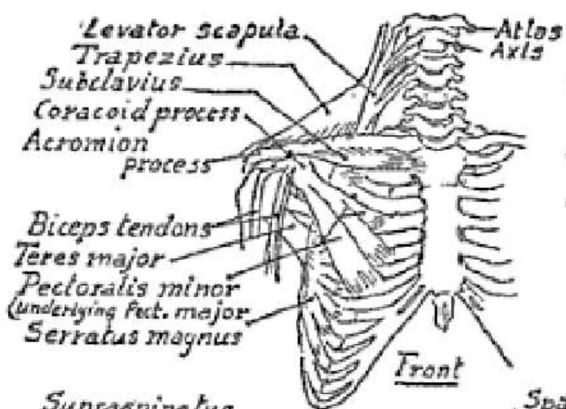
Bones of Arm and Hand



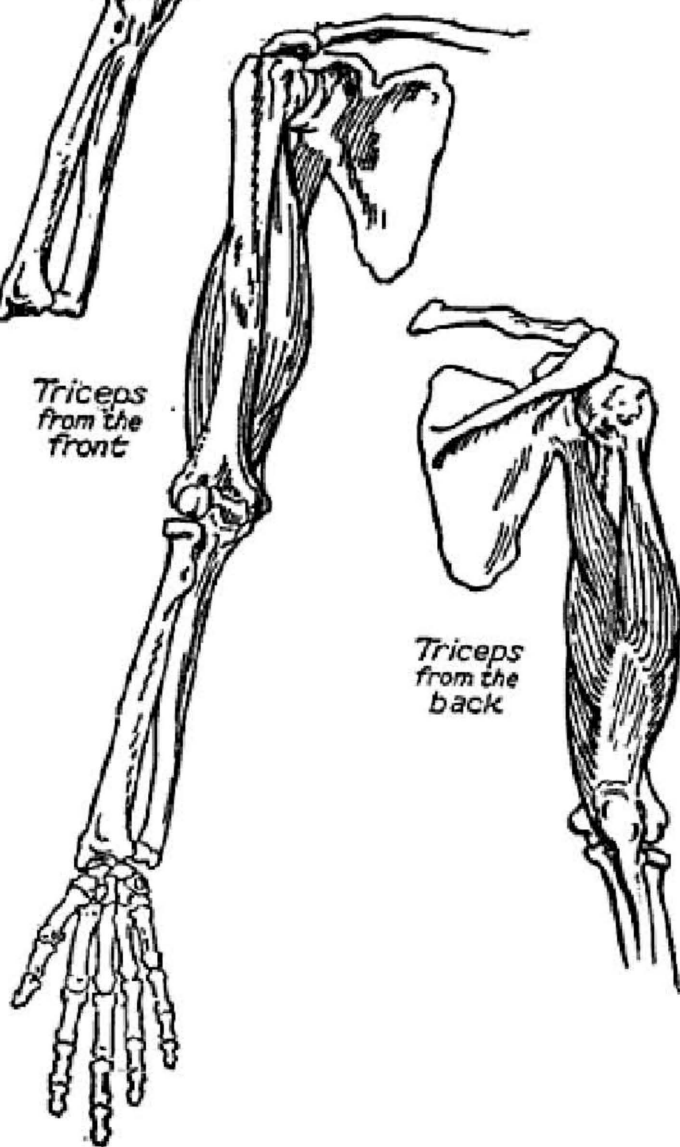
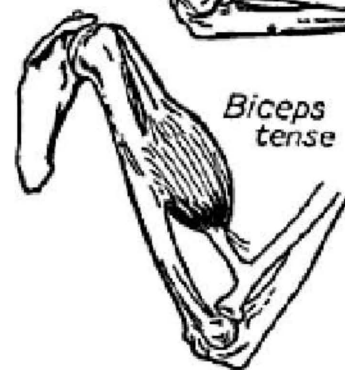
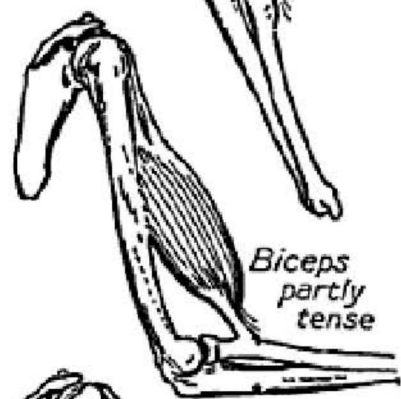
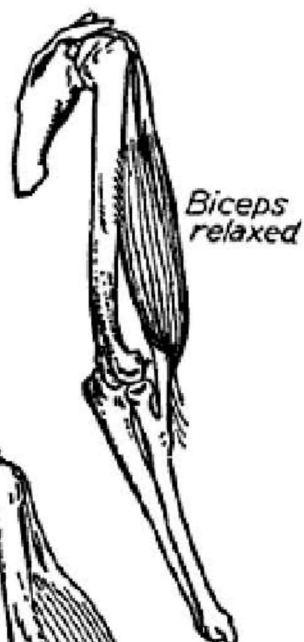
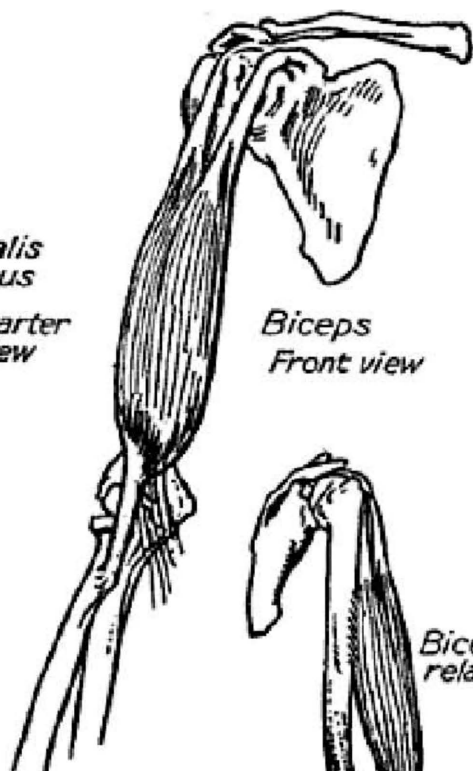
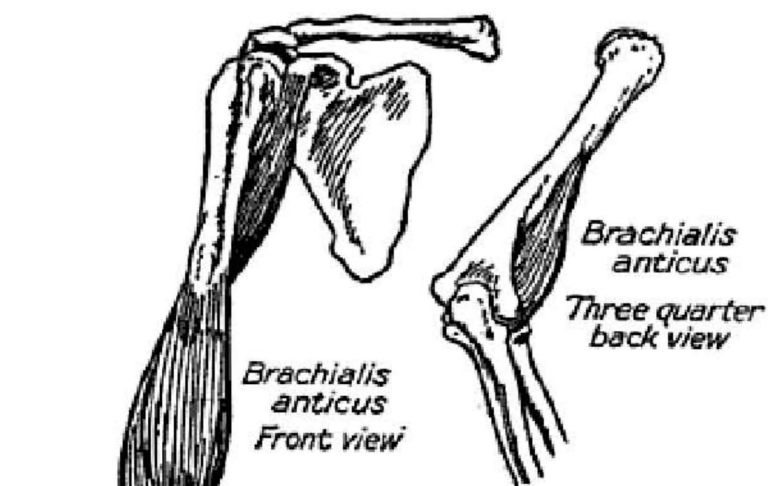


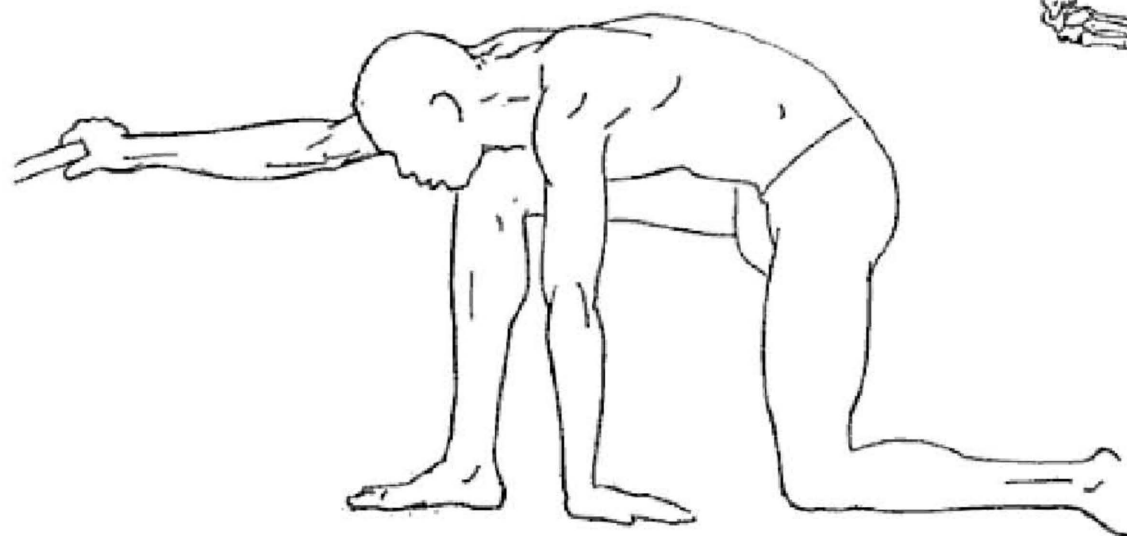
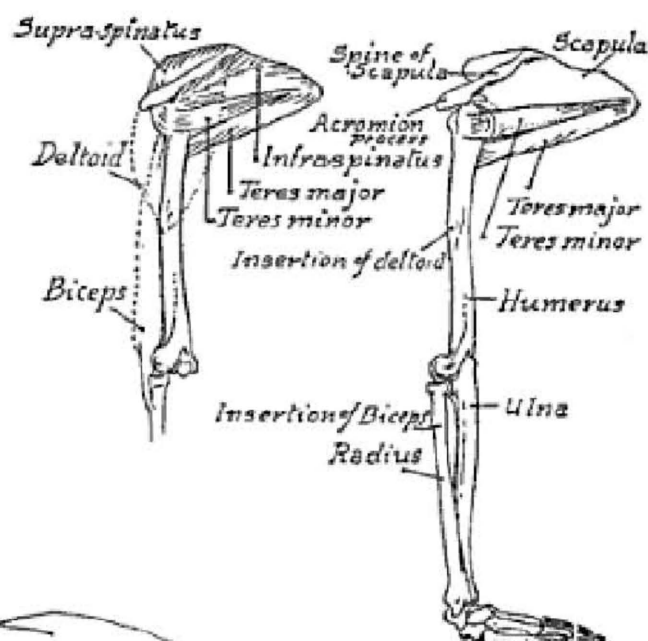
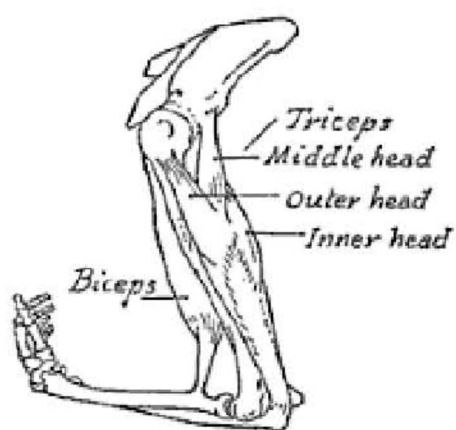
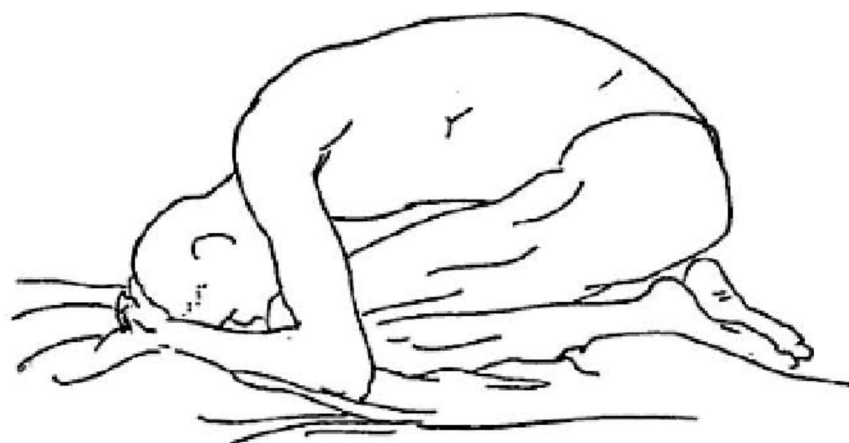
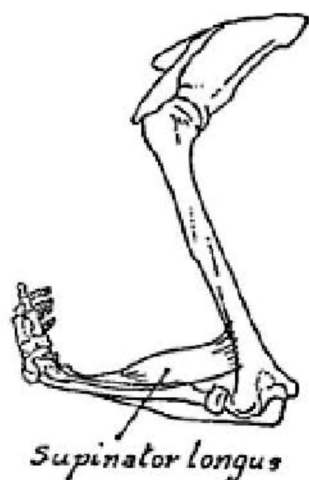


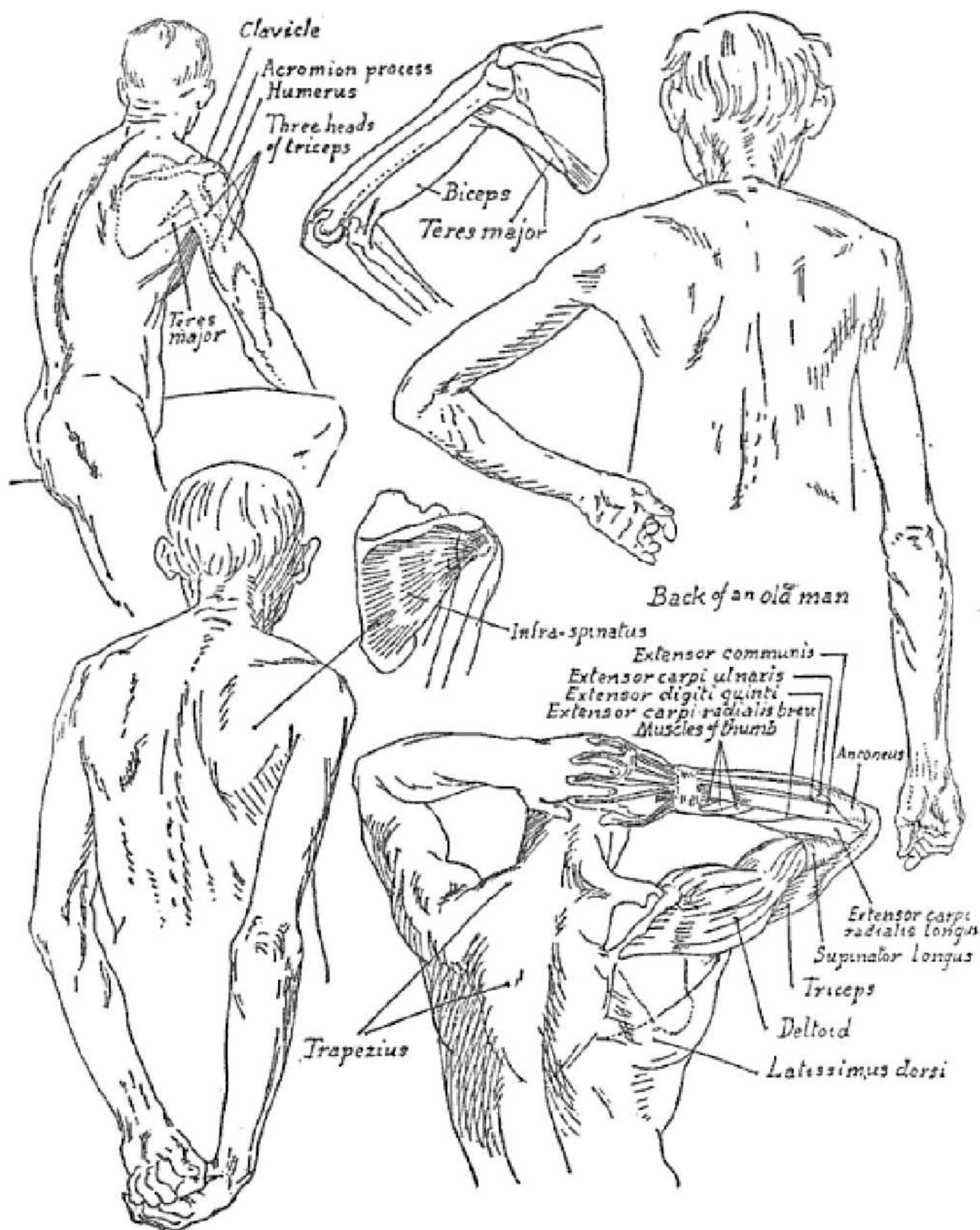


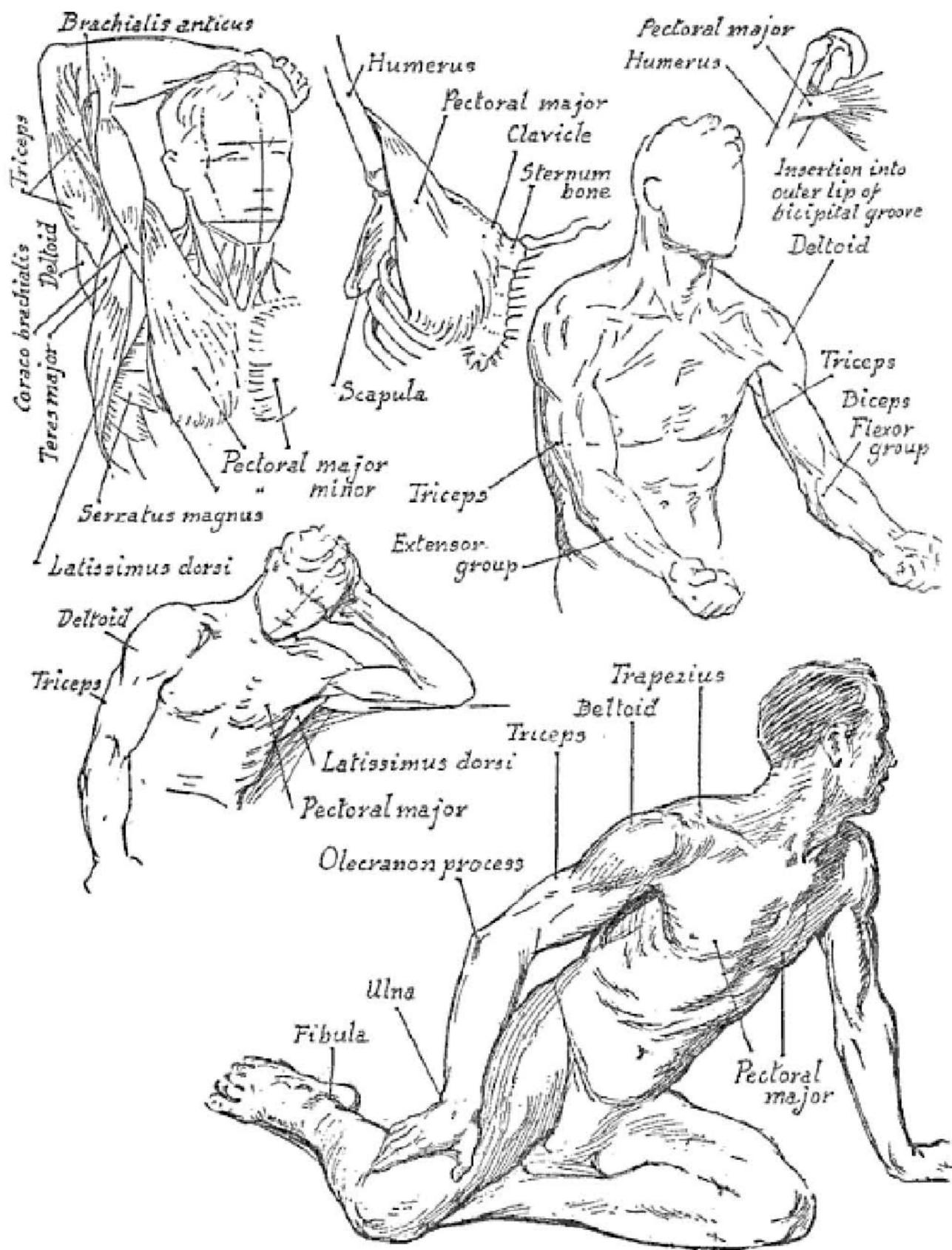


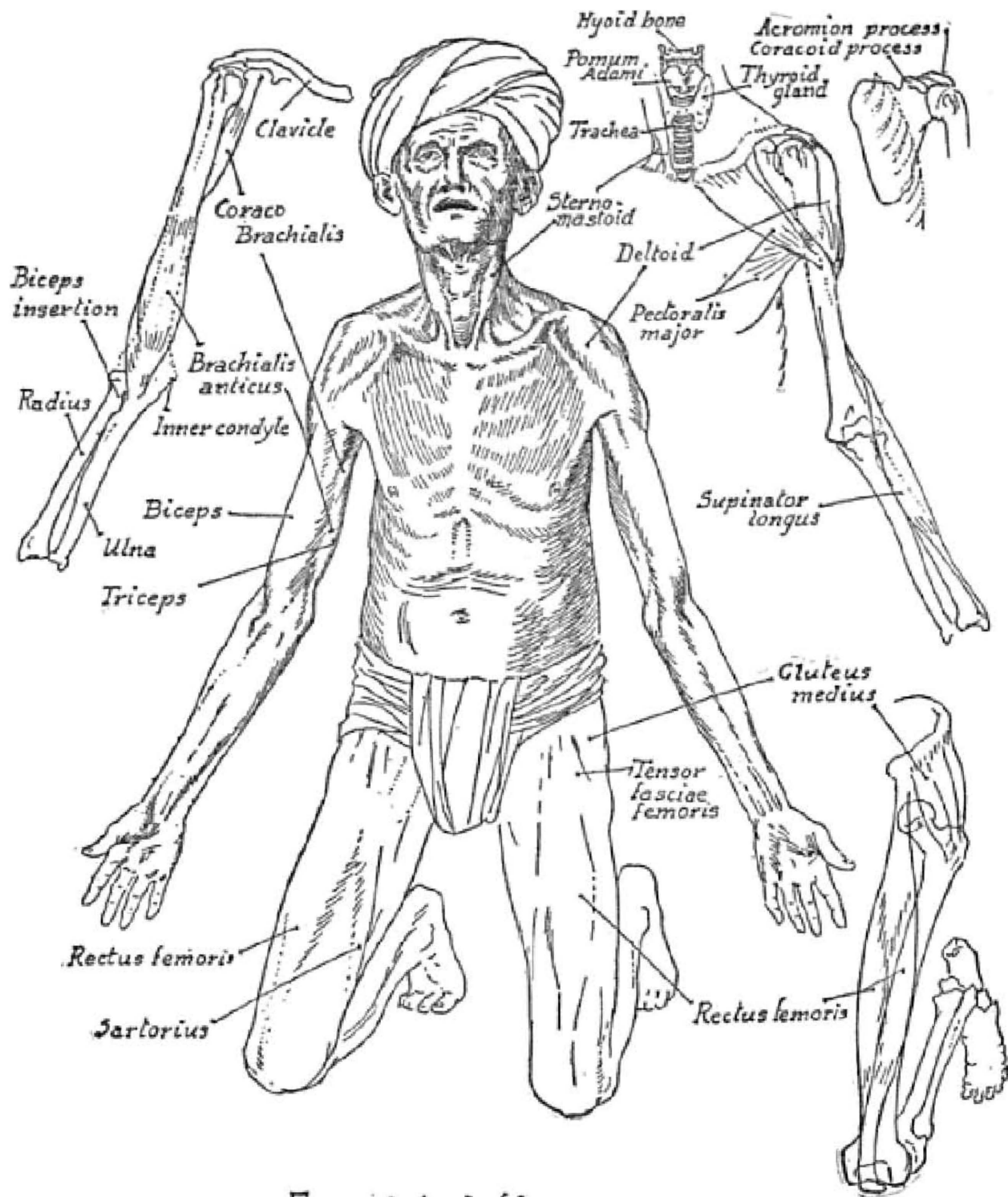
Studies of shoulder girdle, grouped for comparison



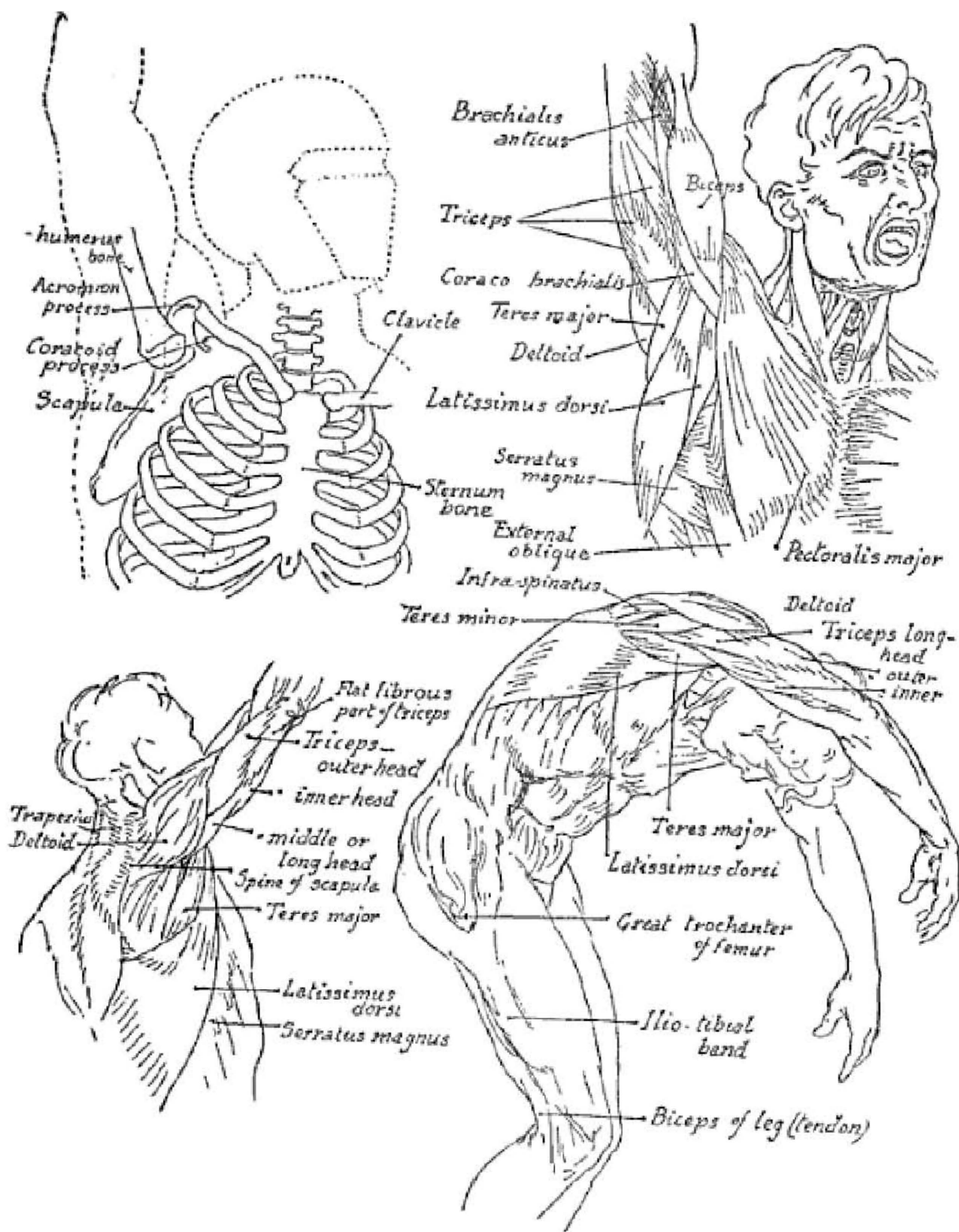




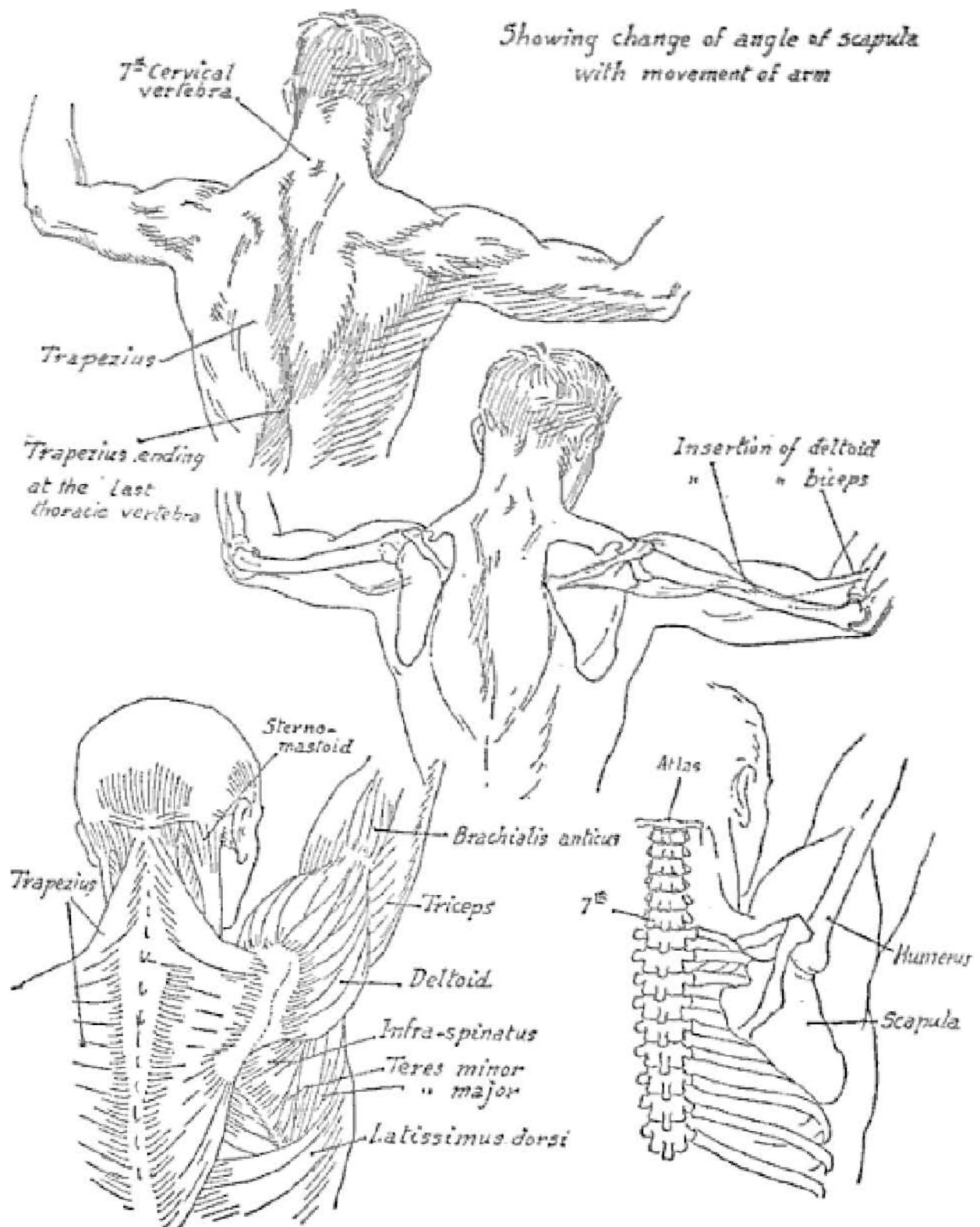


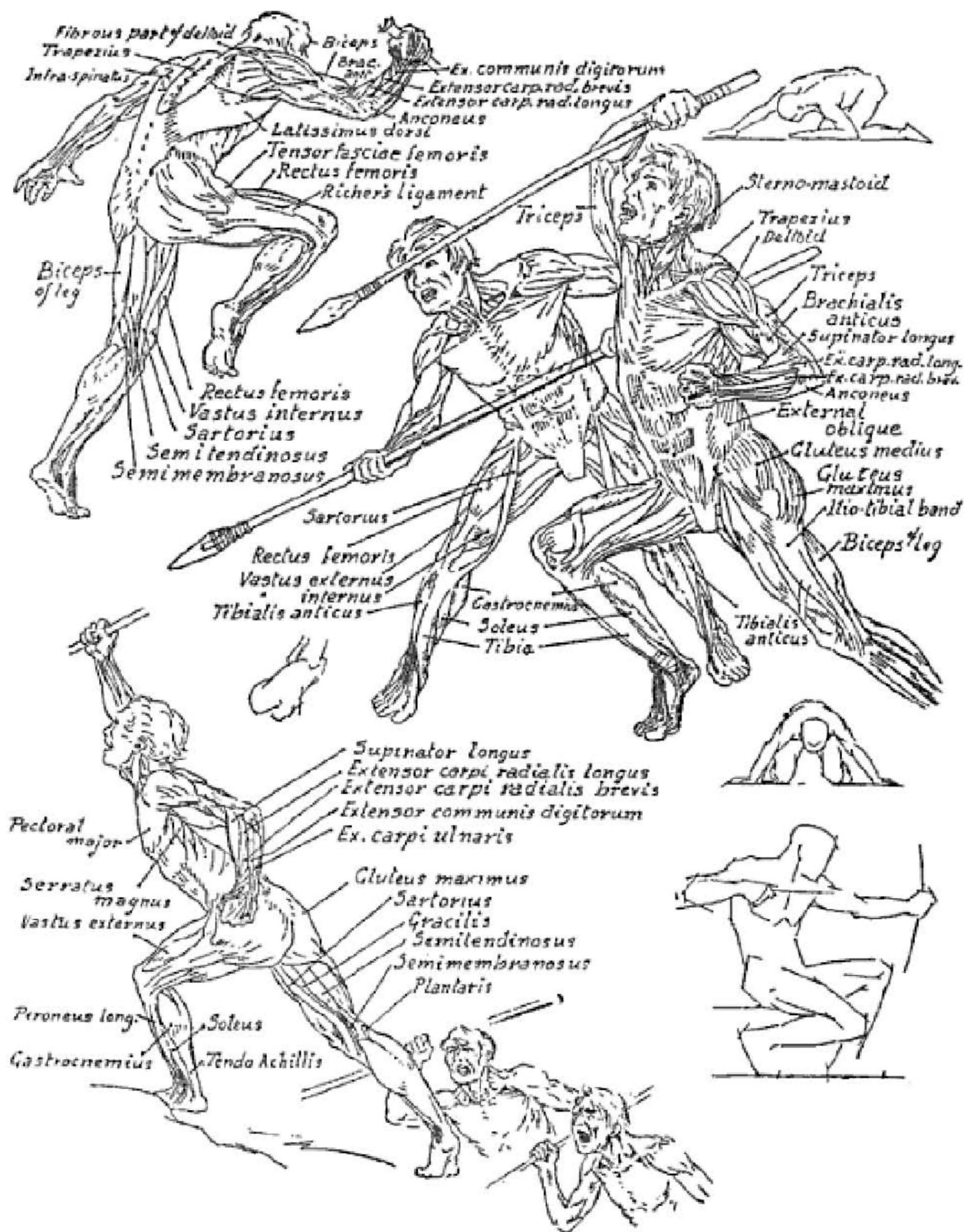


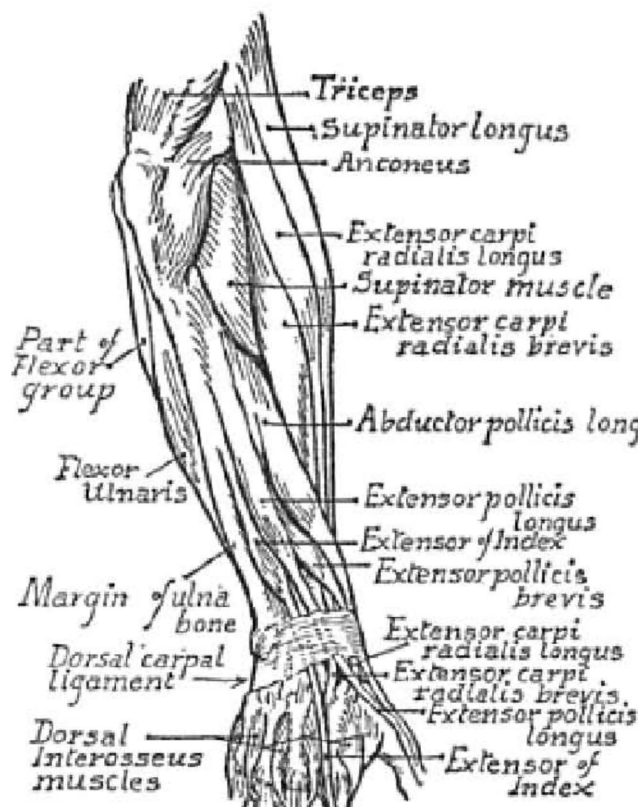
Emaciated figure



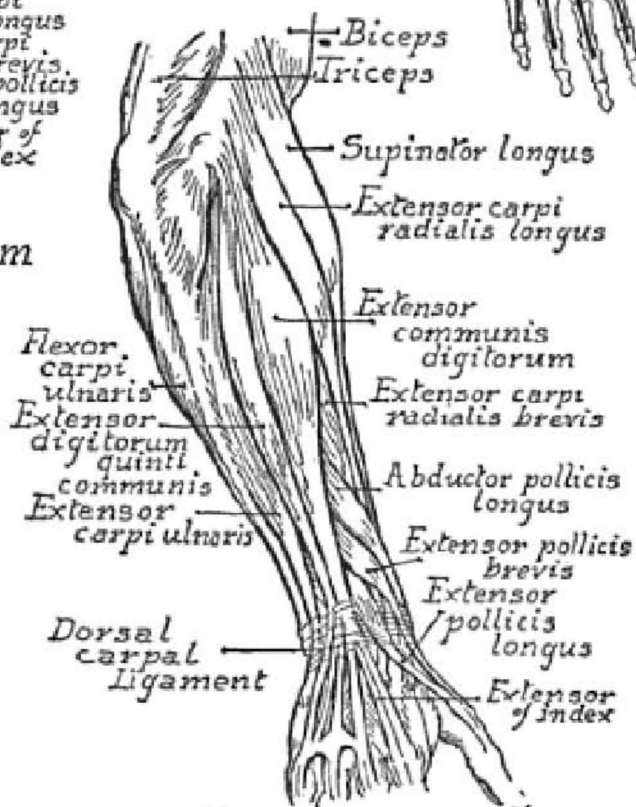
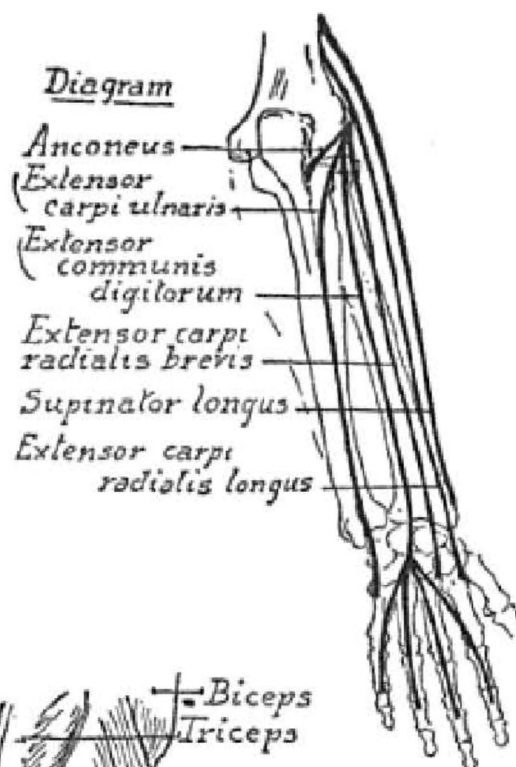
Showing change of angle of scapula
with movement of arm







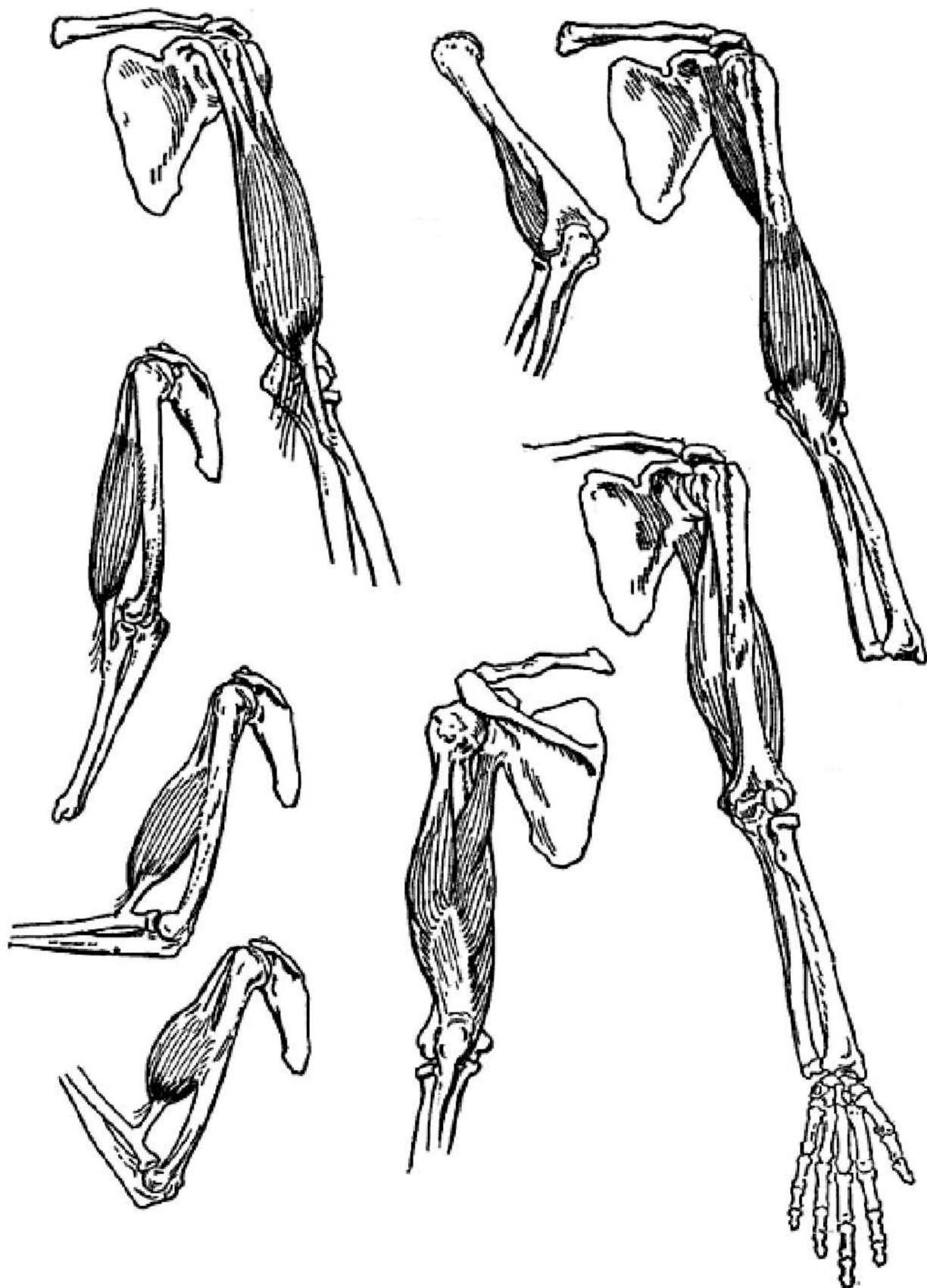
Deep Muscles
Dorsal side of Arm

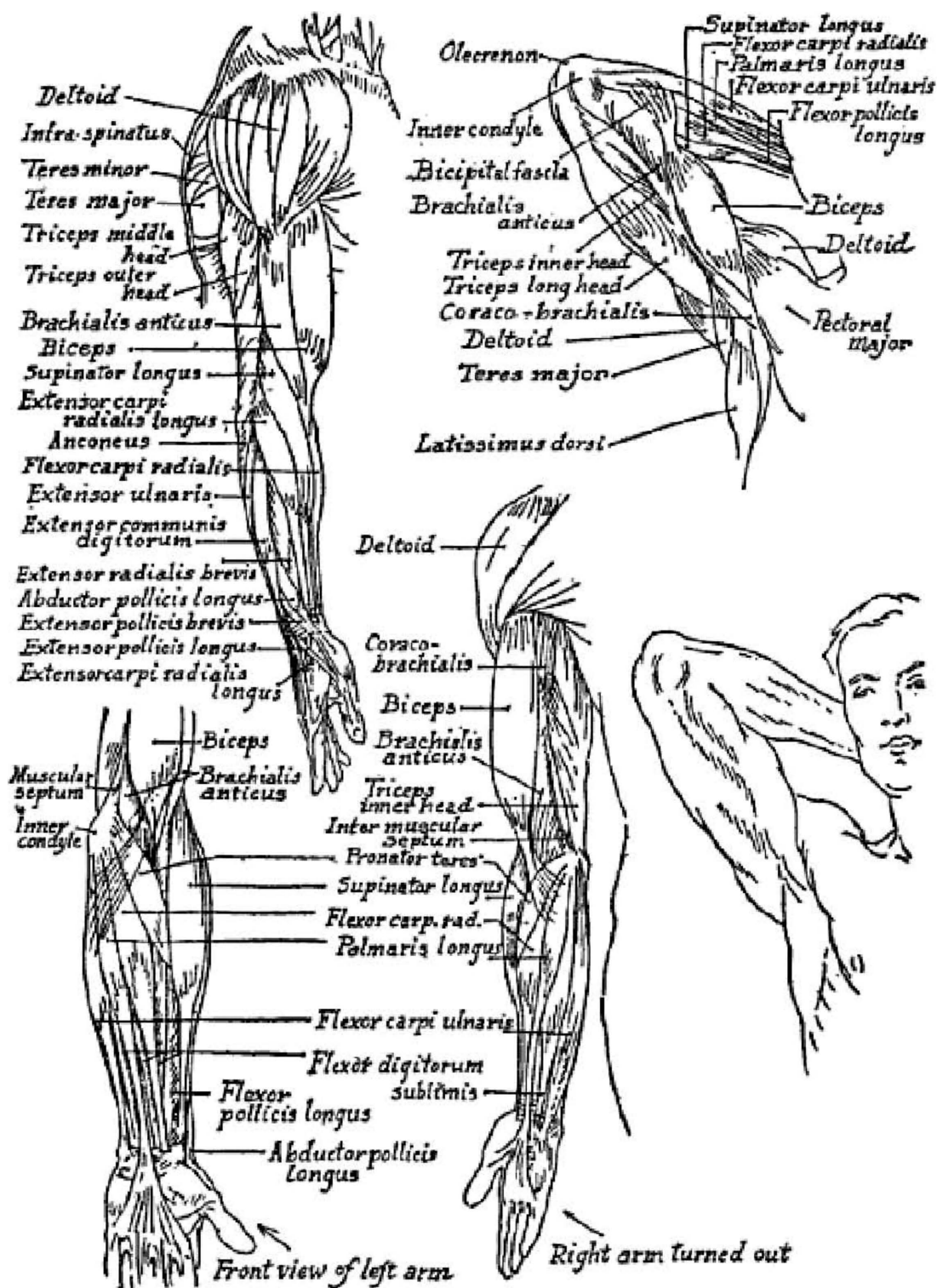


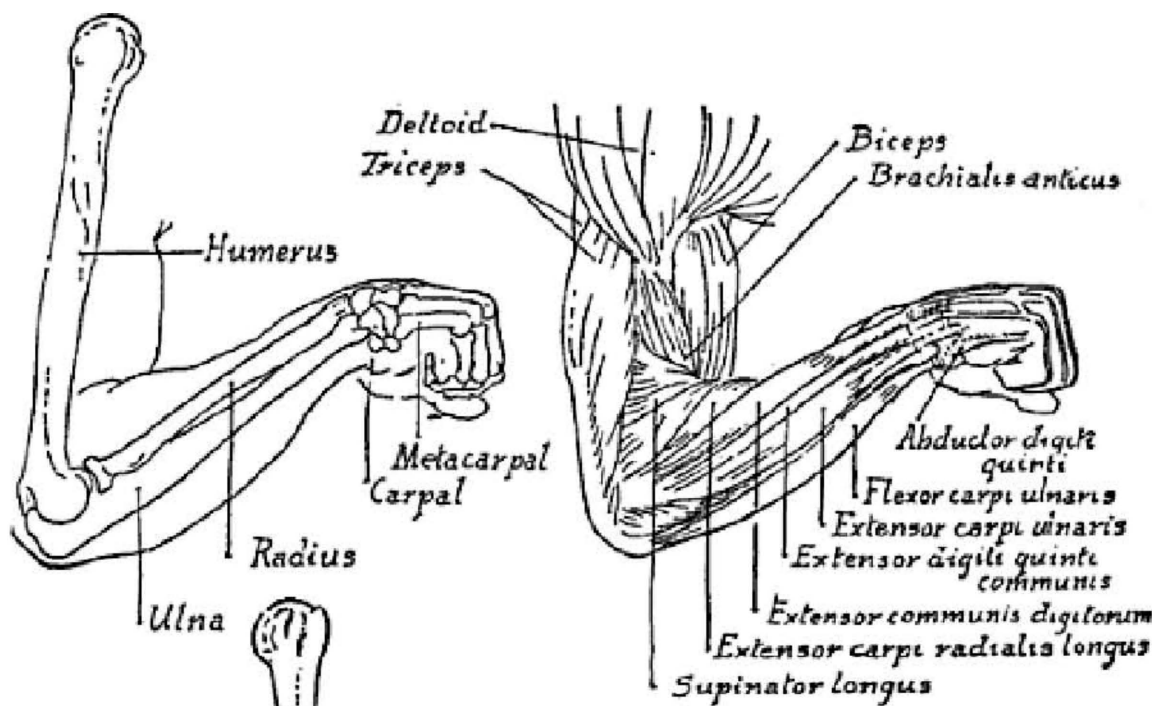
Surface Muscles
Dorsal side of Arm



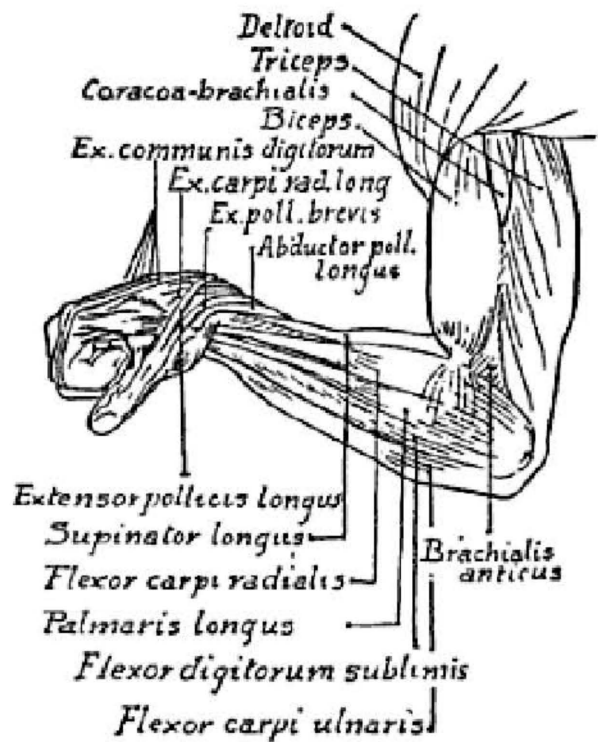
Muscle Attachments



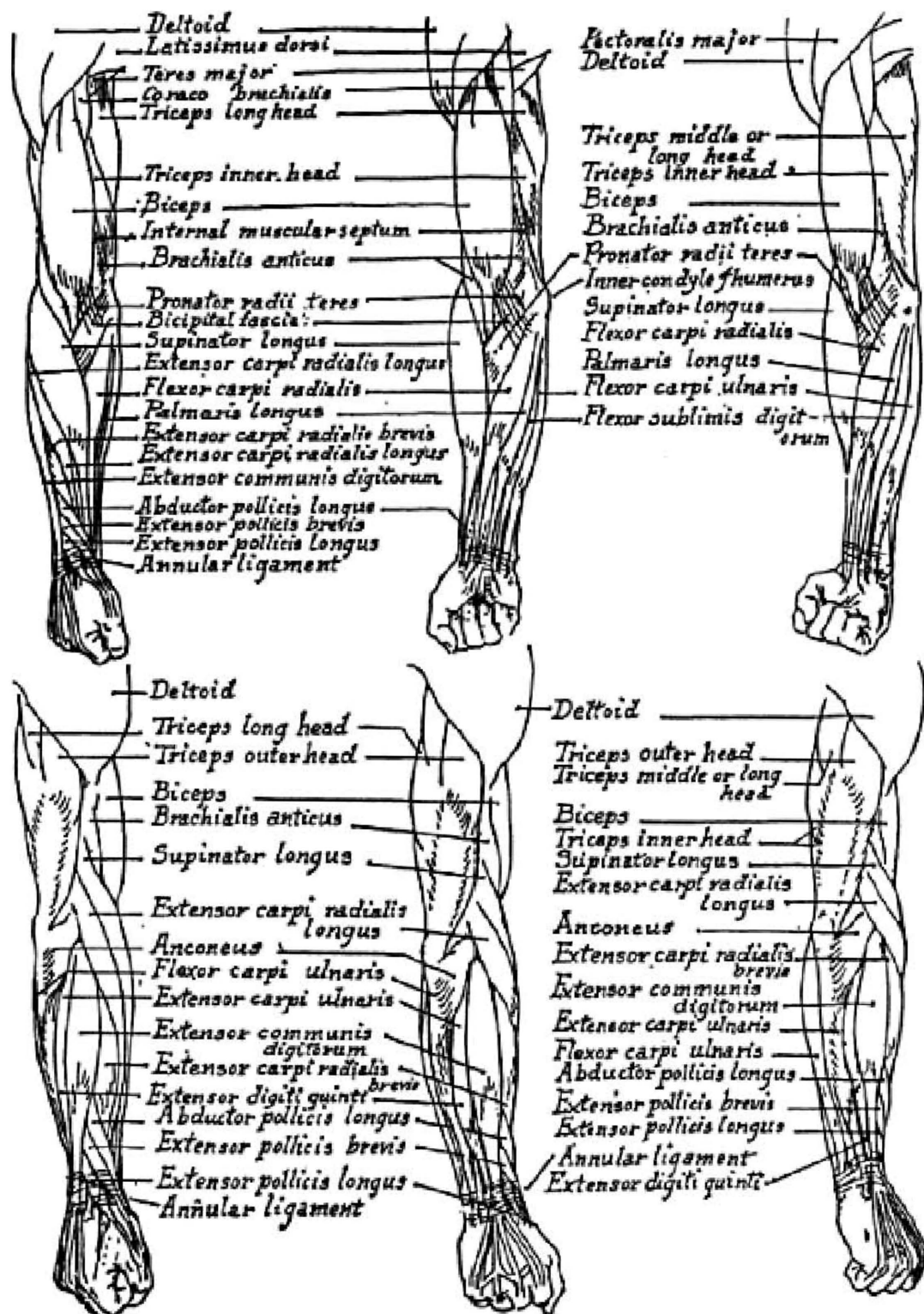


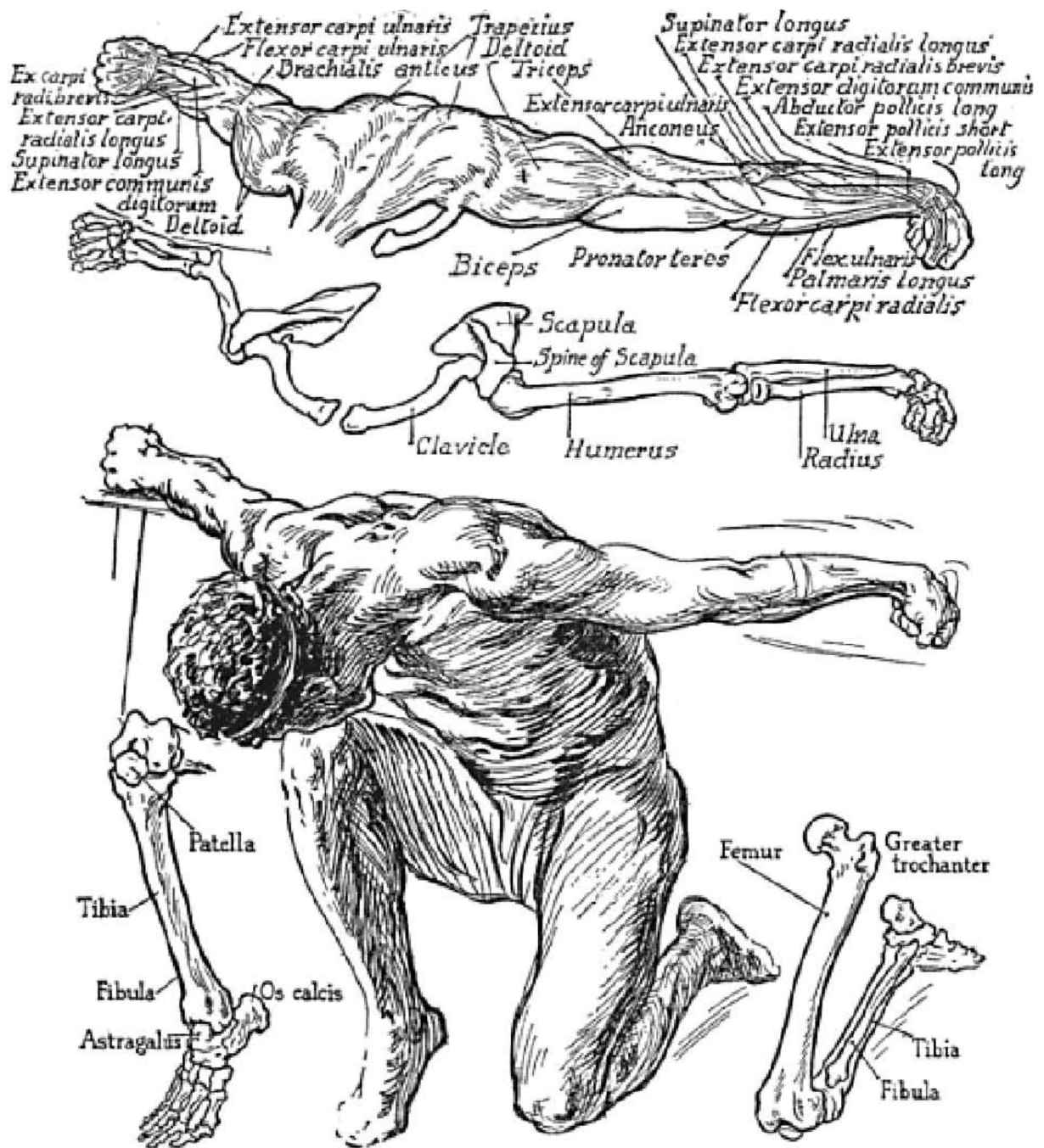


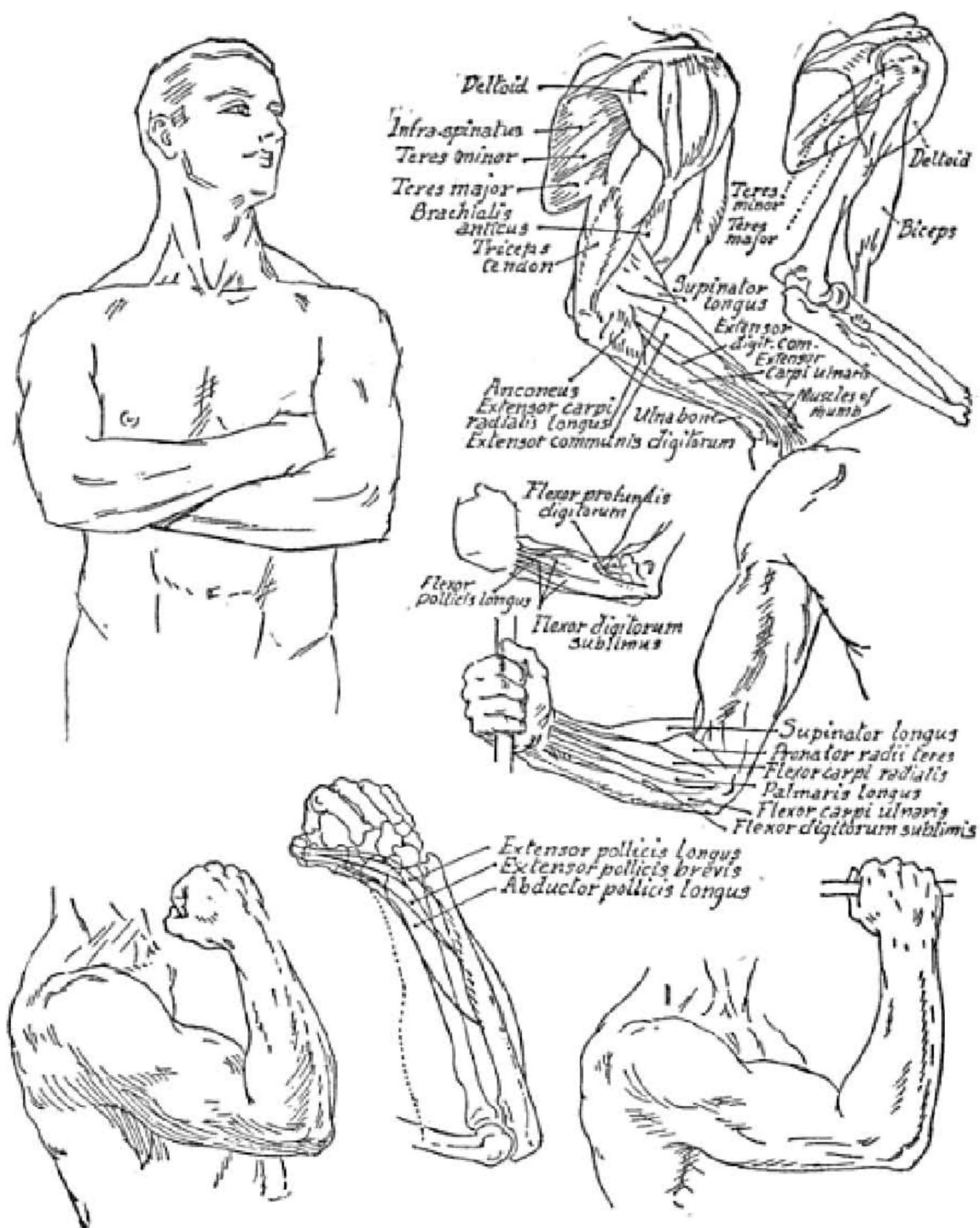
Outer View of Right Arm

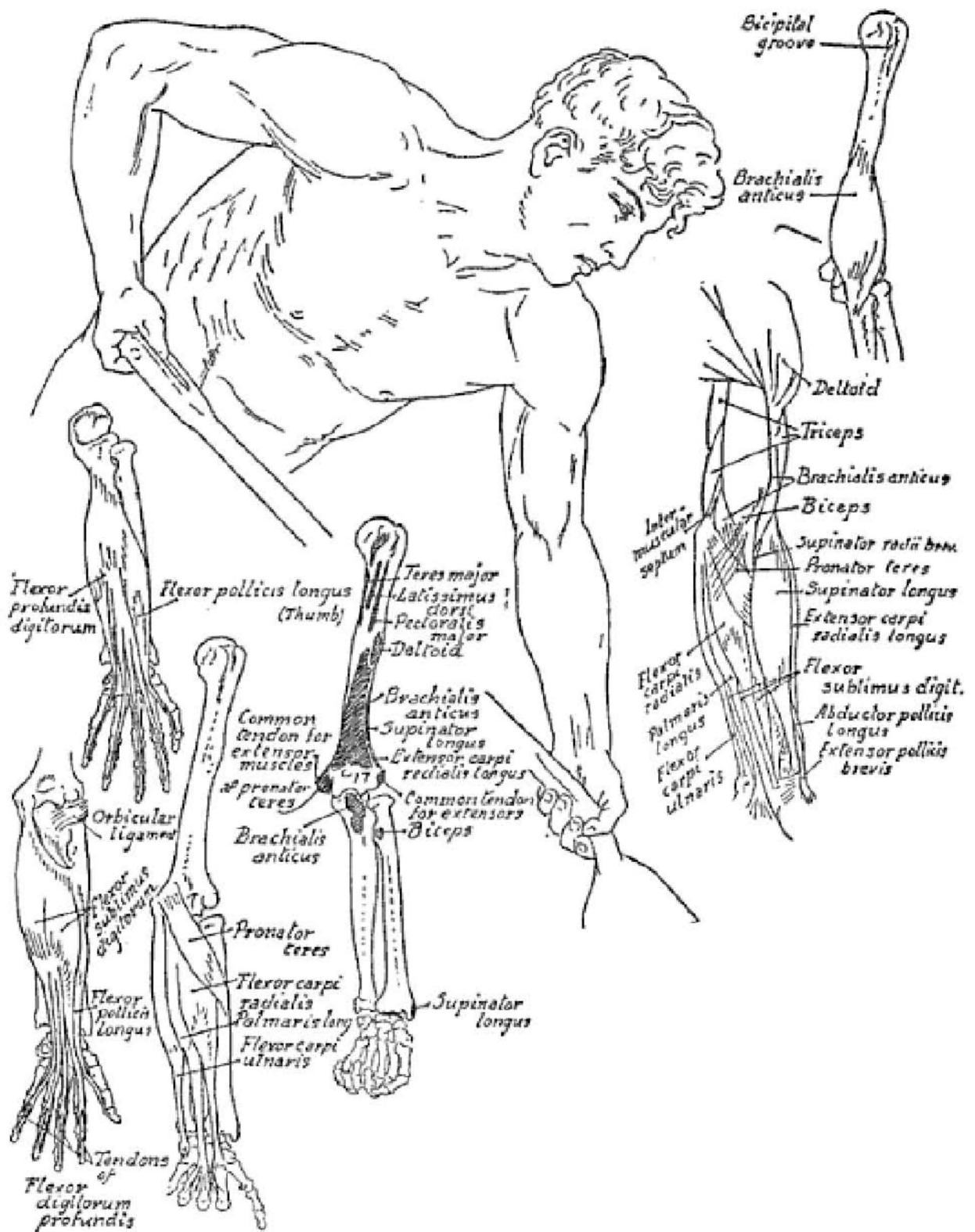


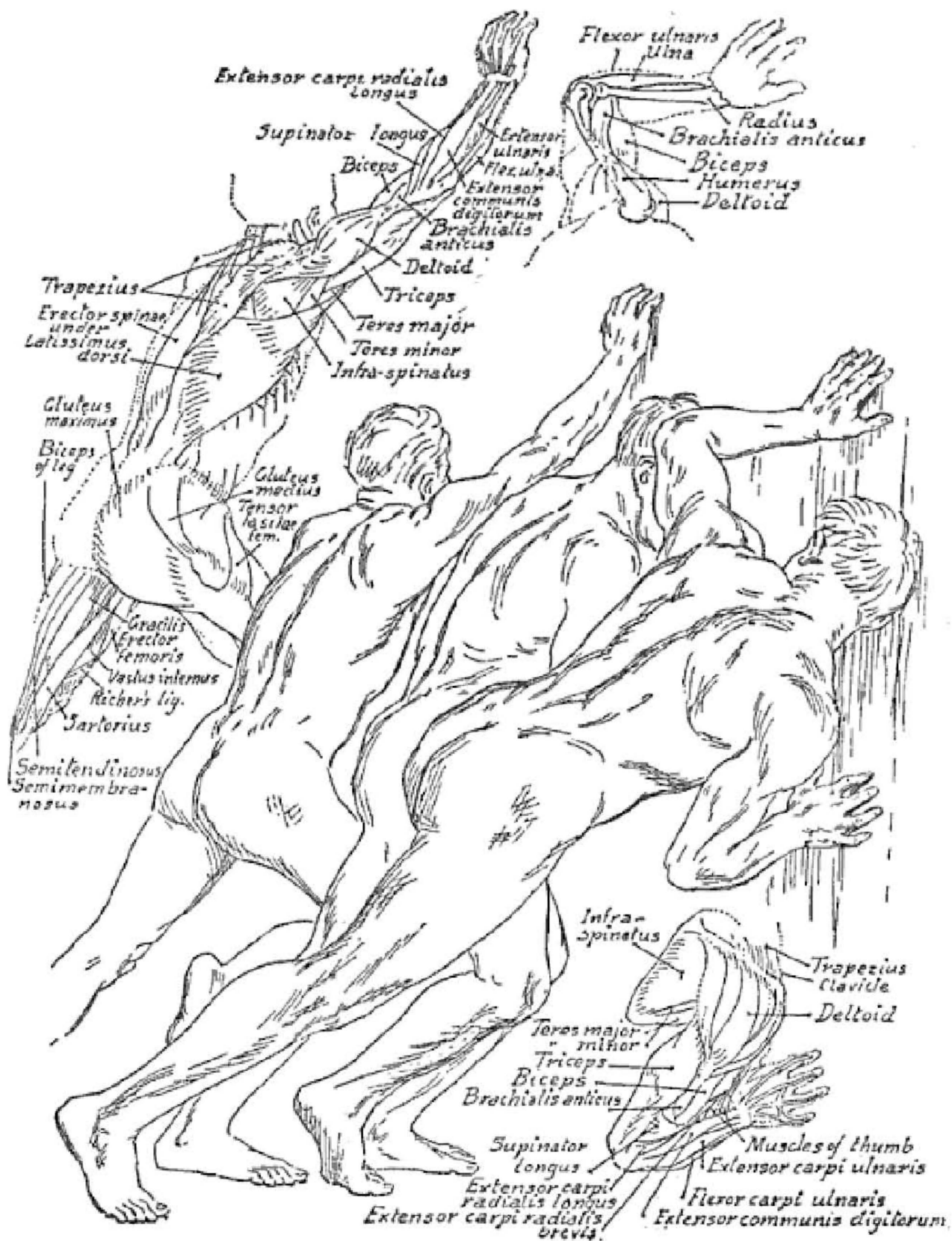
Inner view







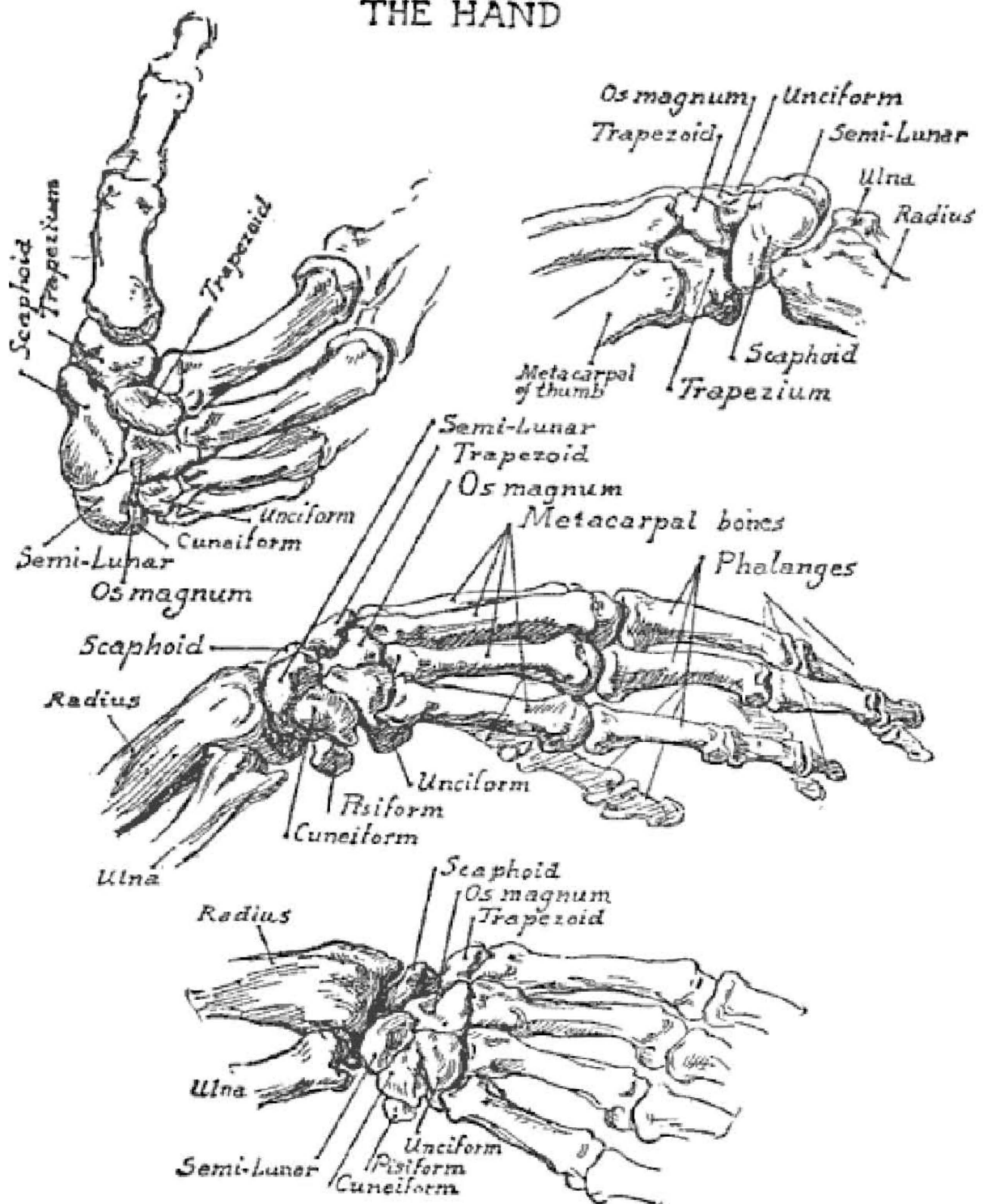


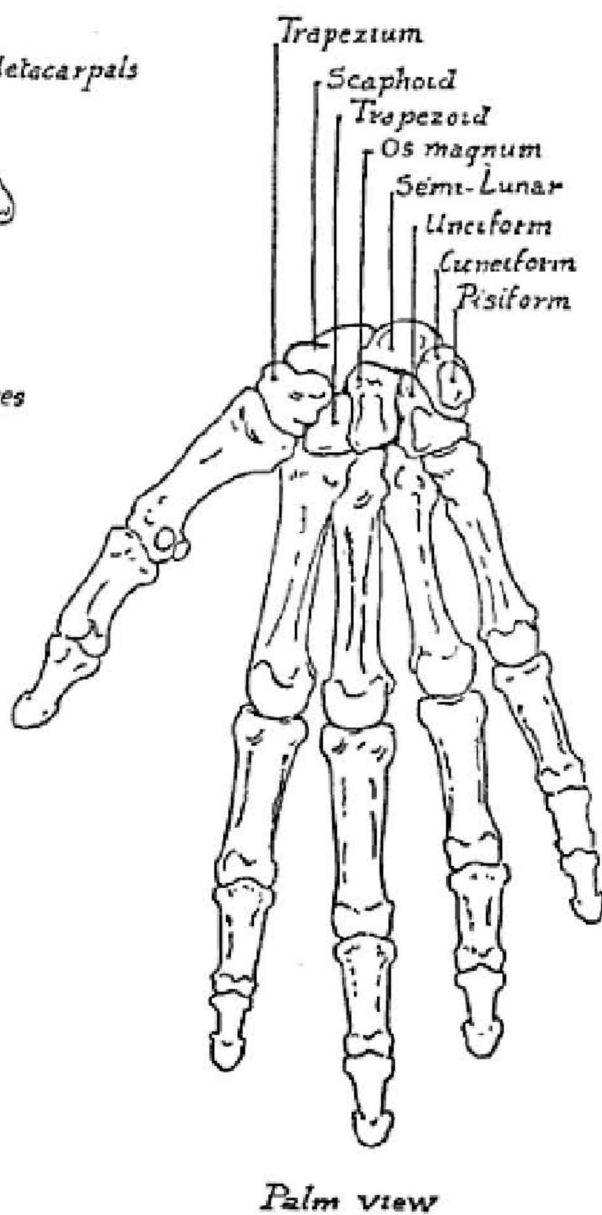
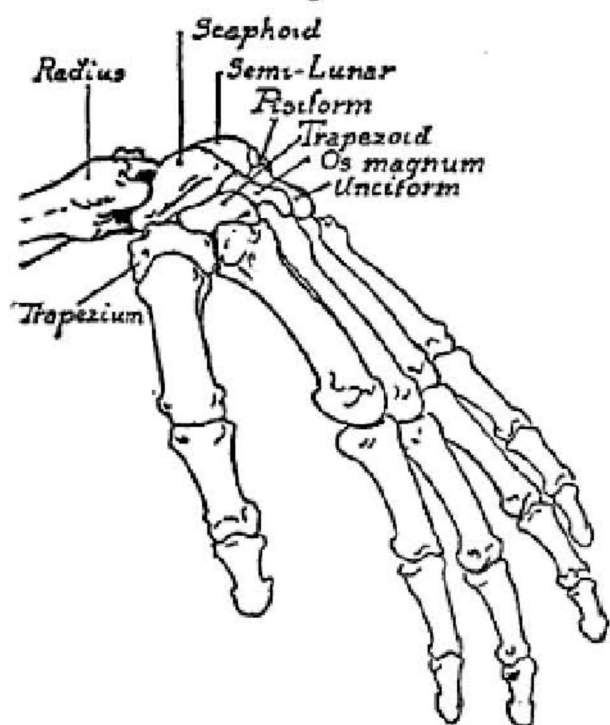
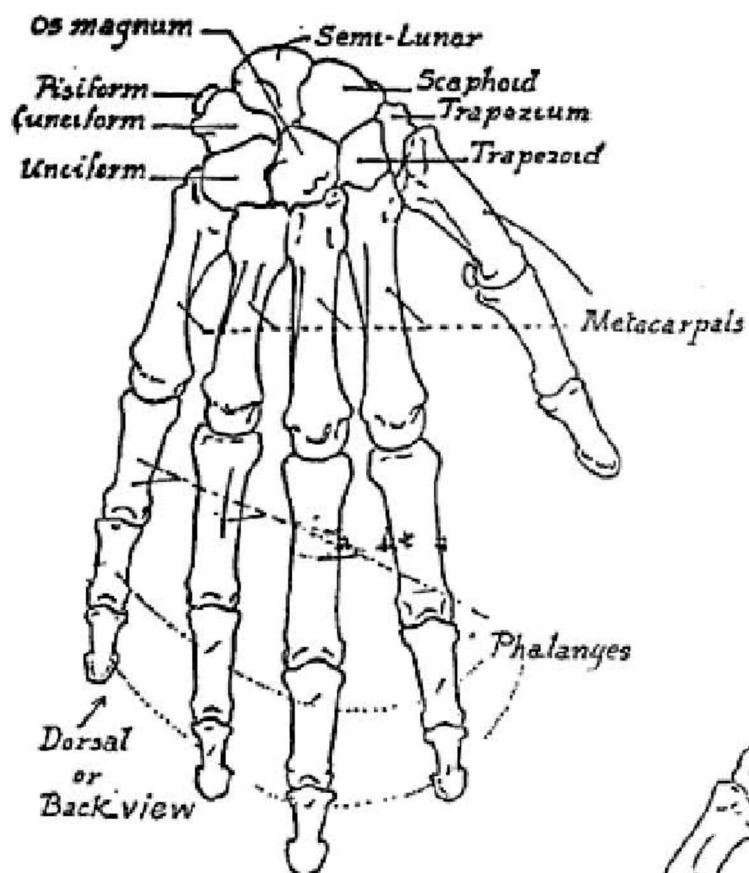


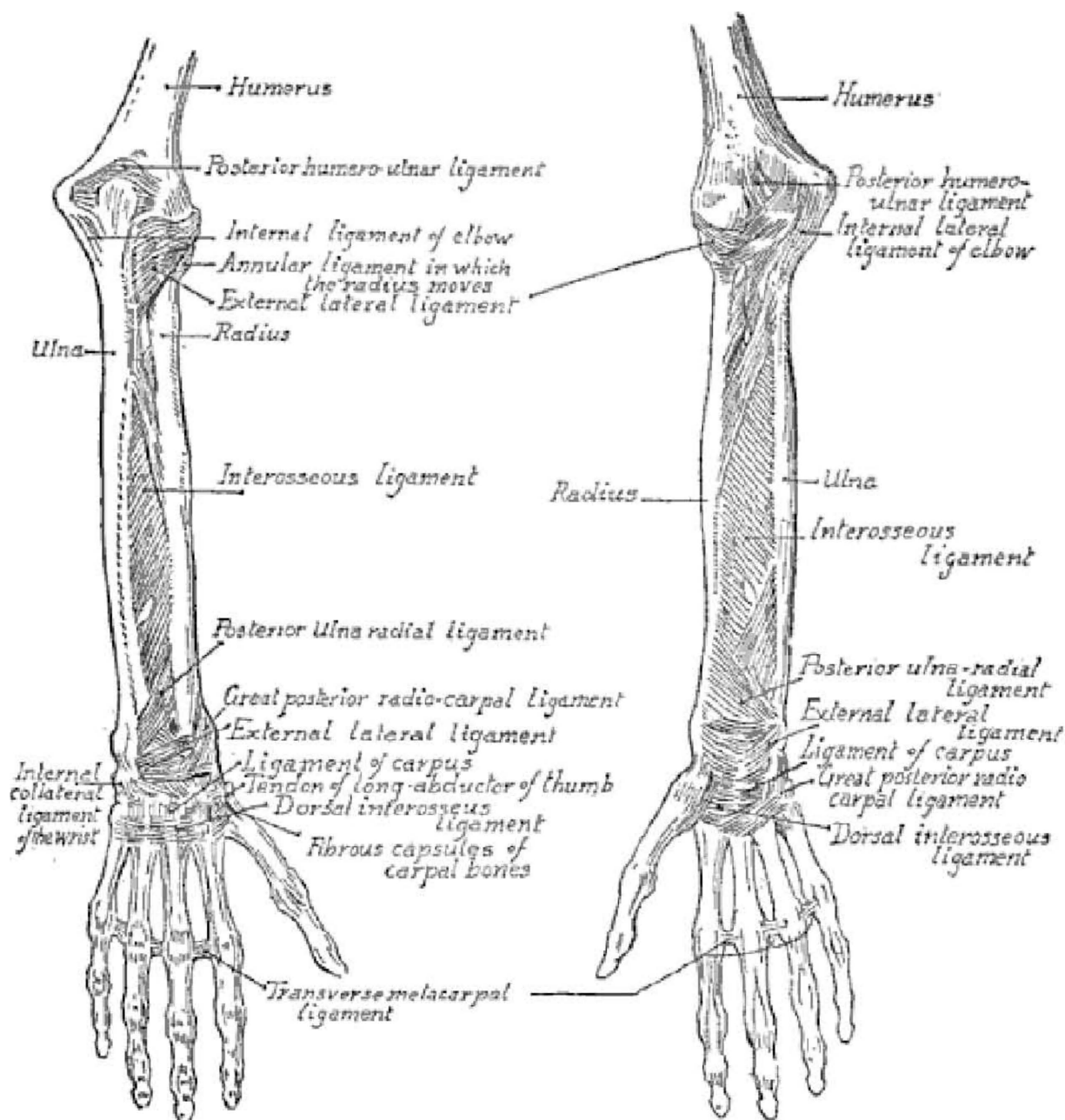


PART SIX
THE HAND

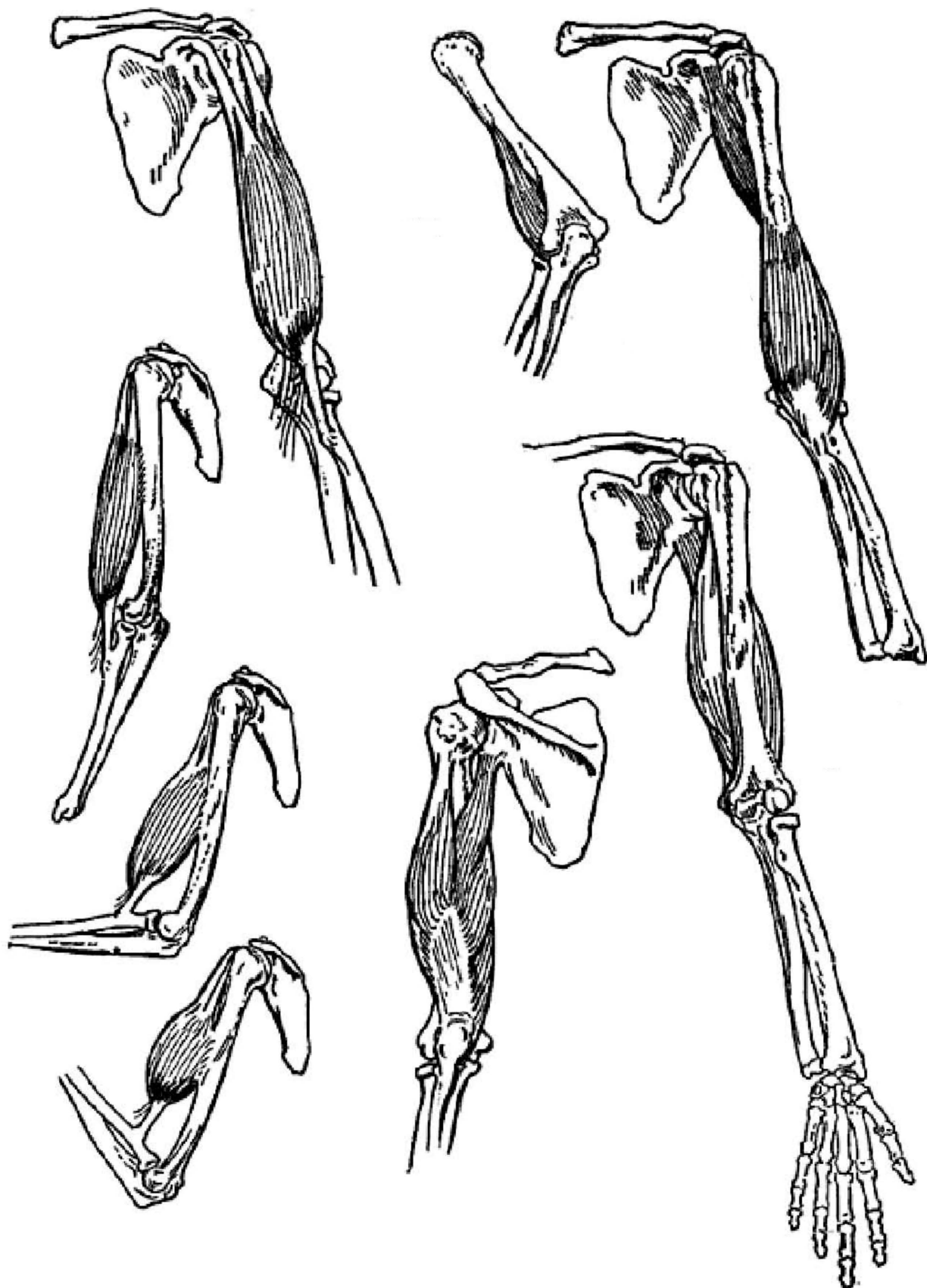
THE HAND

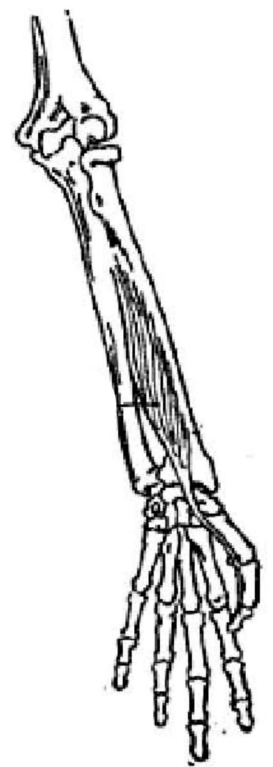
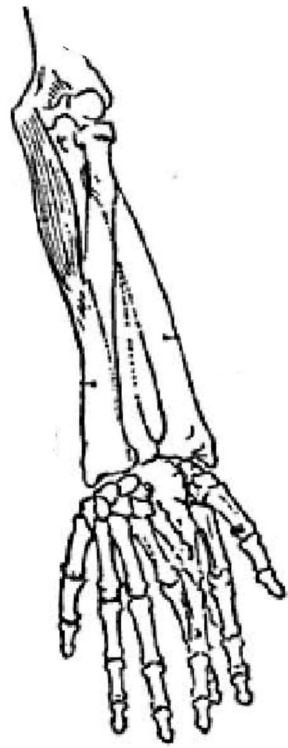
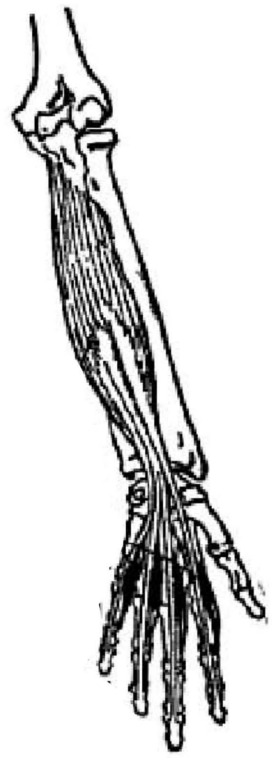


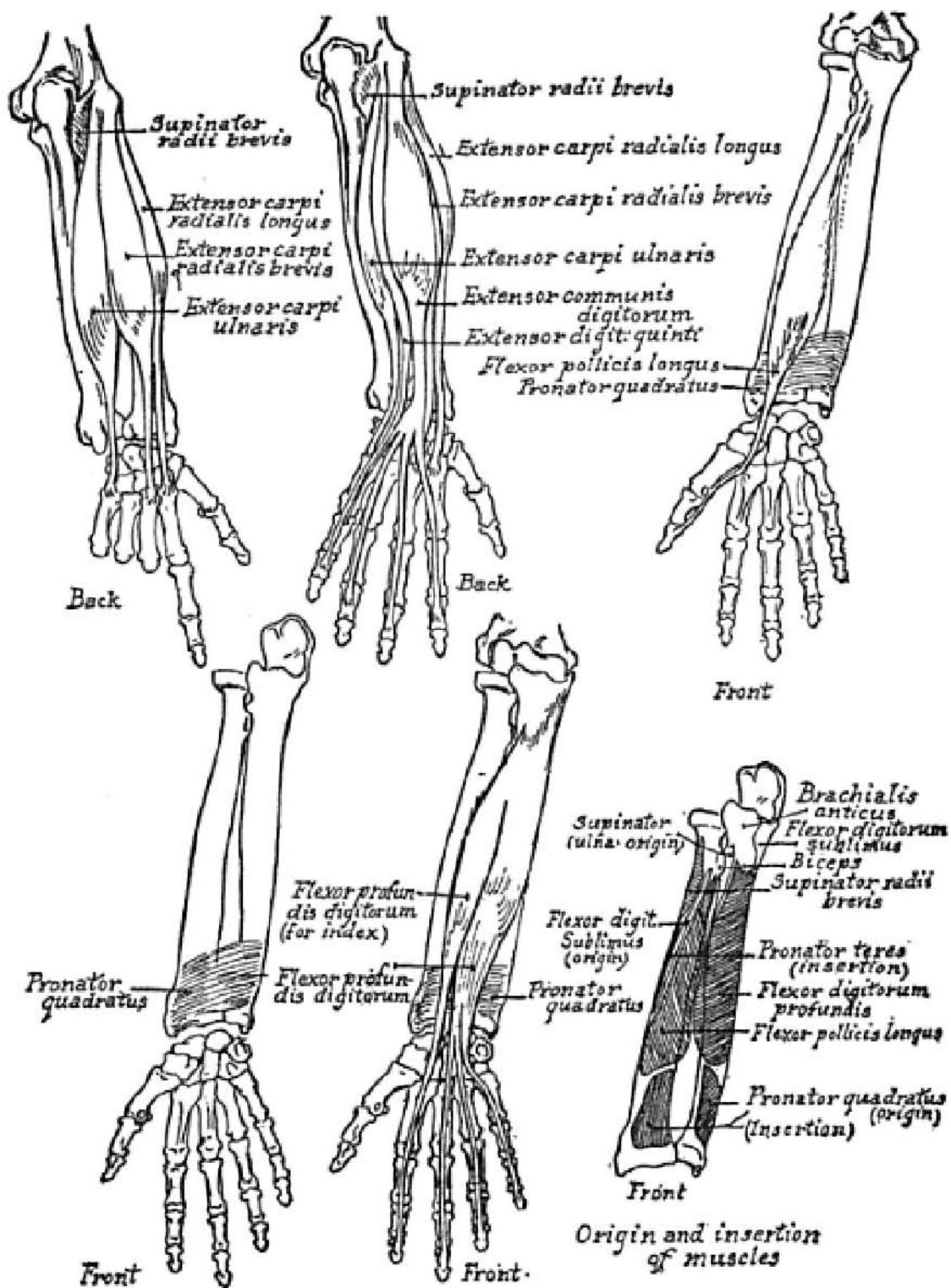


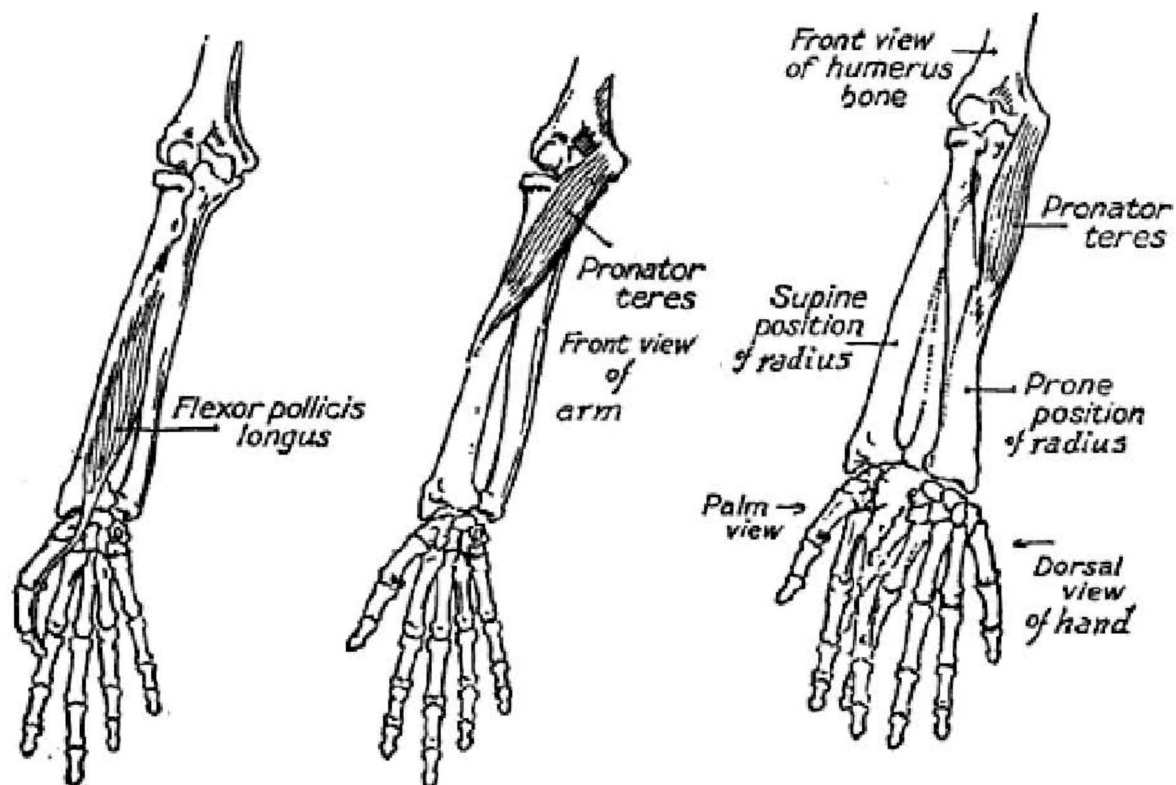
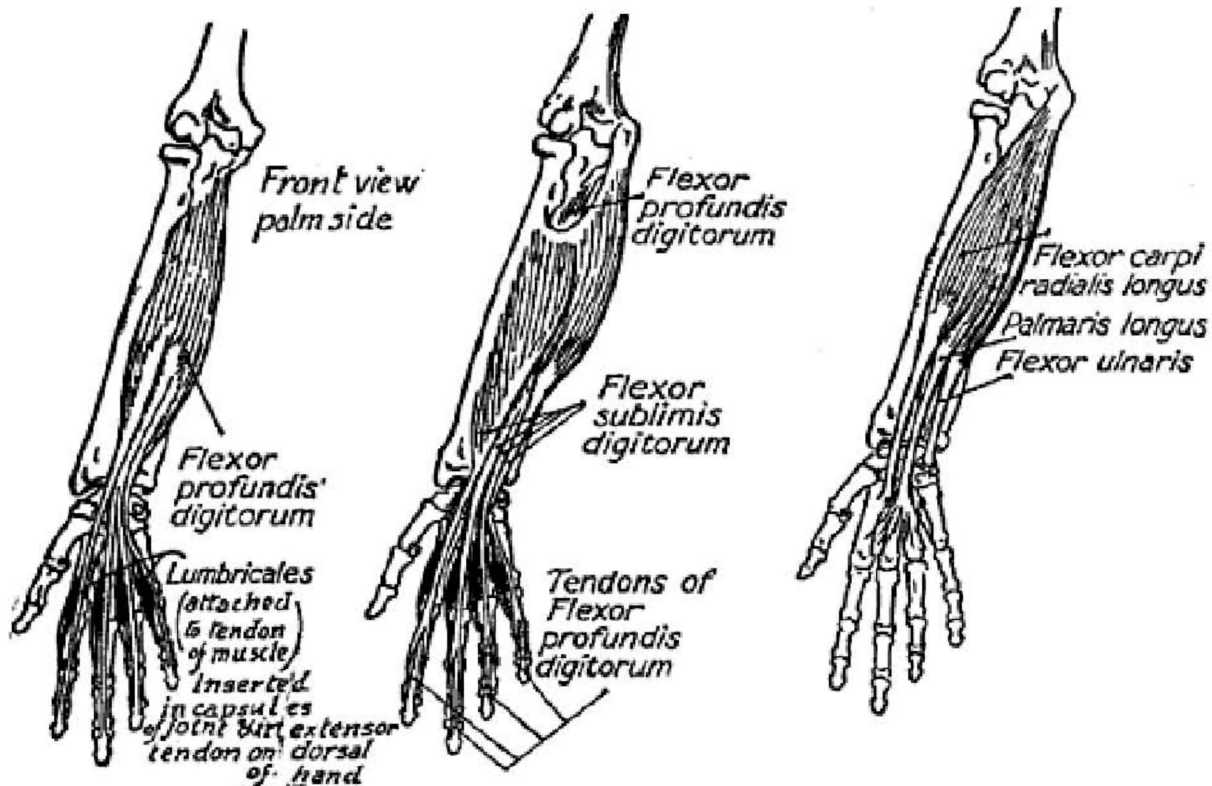


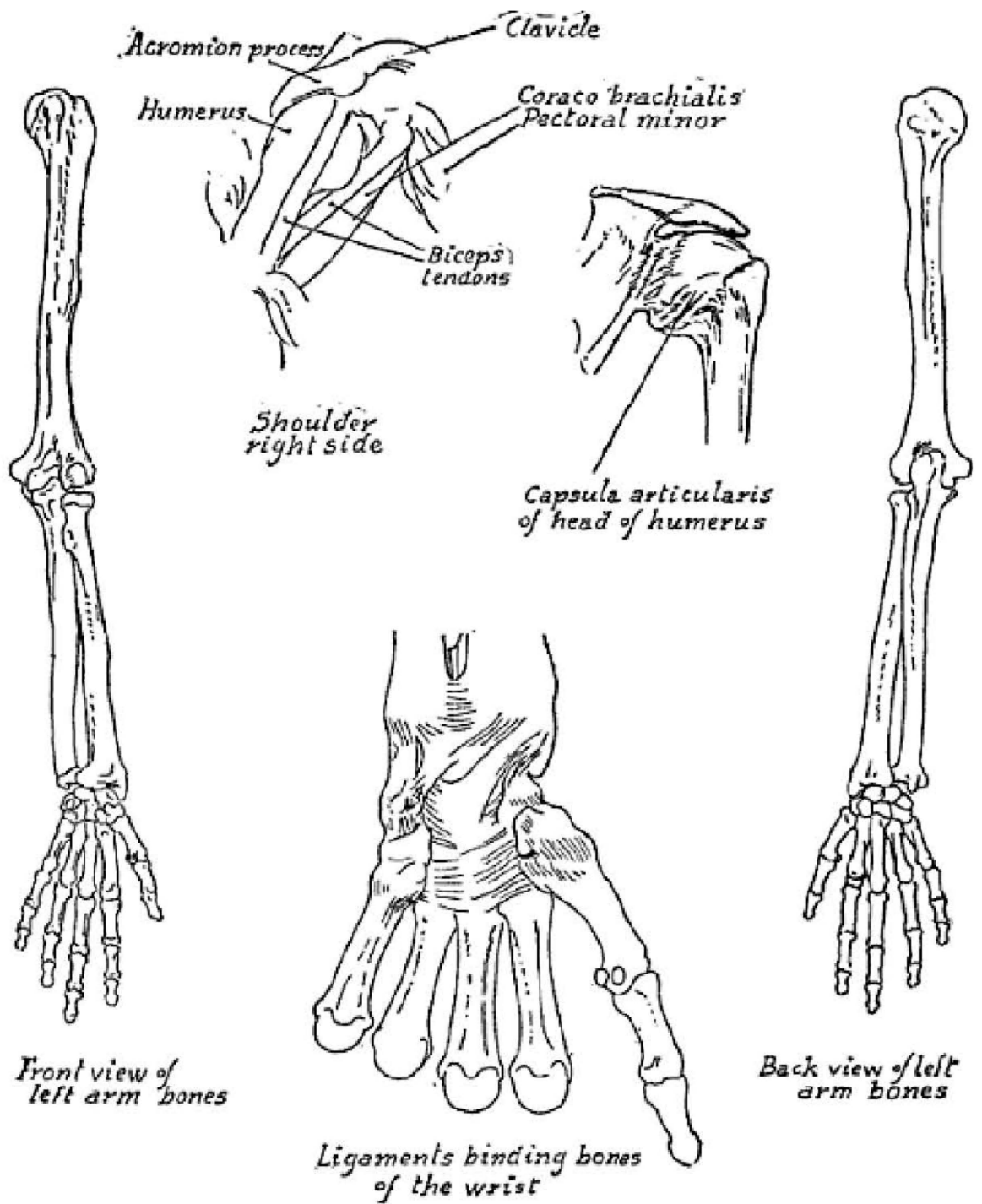
Back Ligaments of Forearm Front

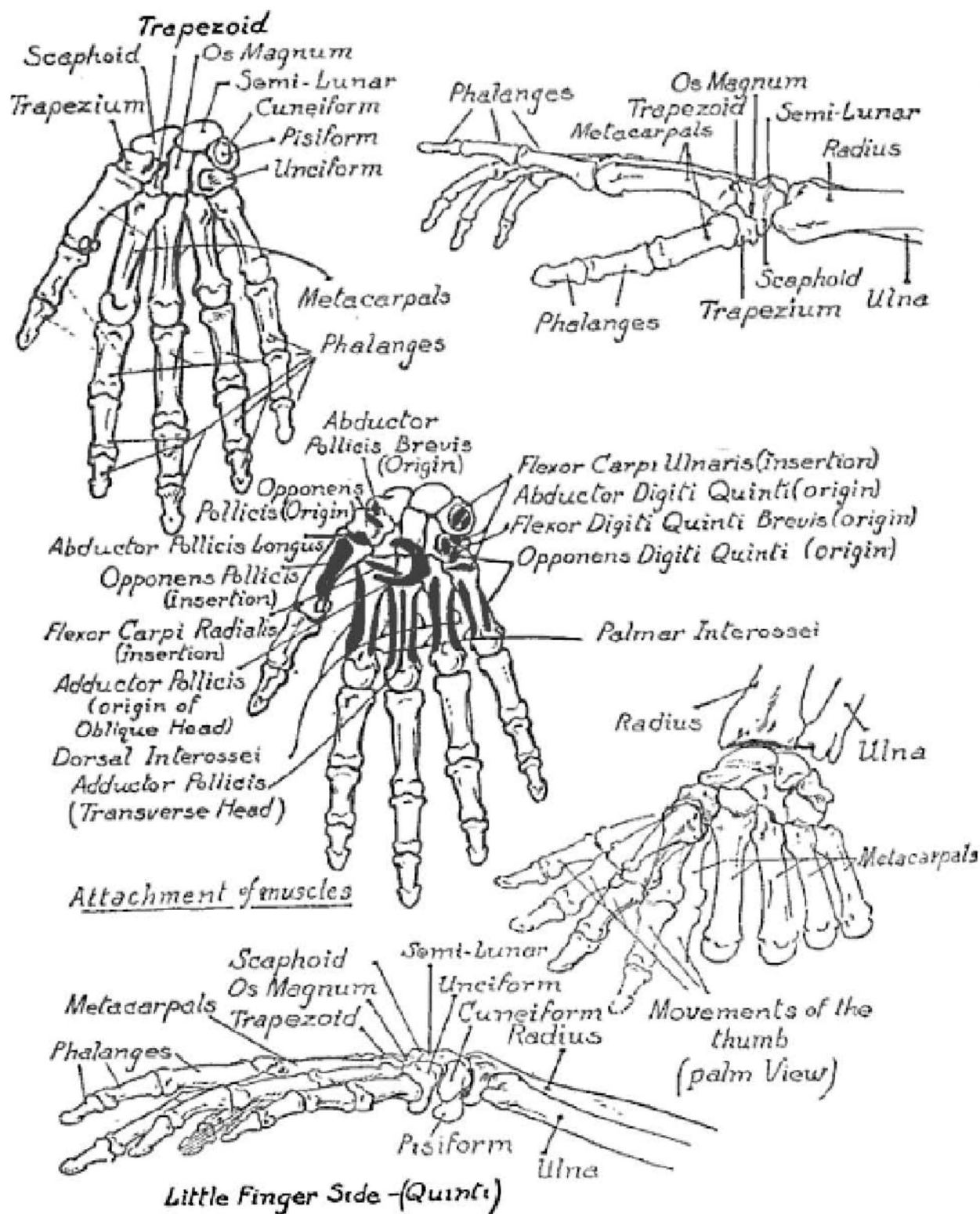




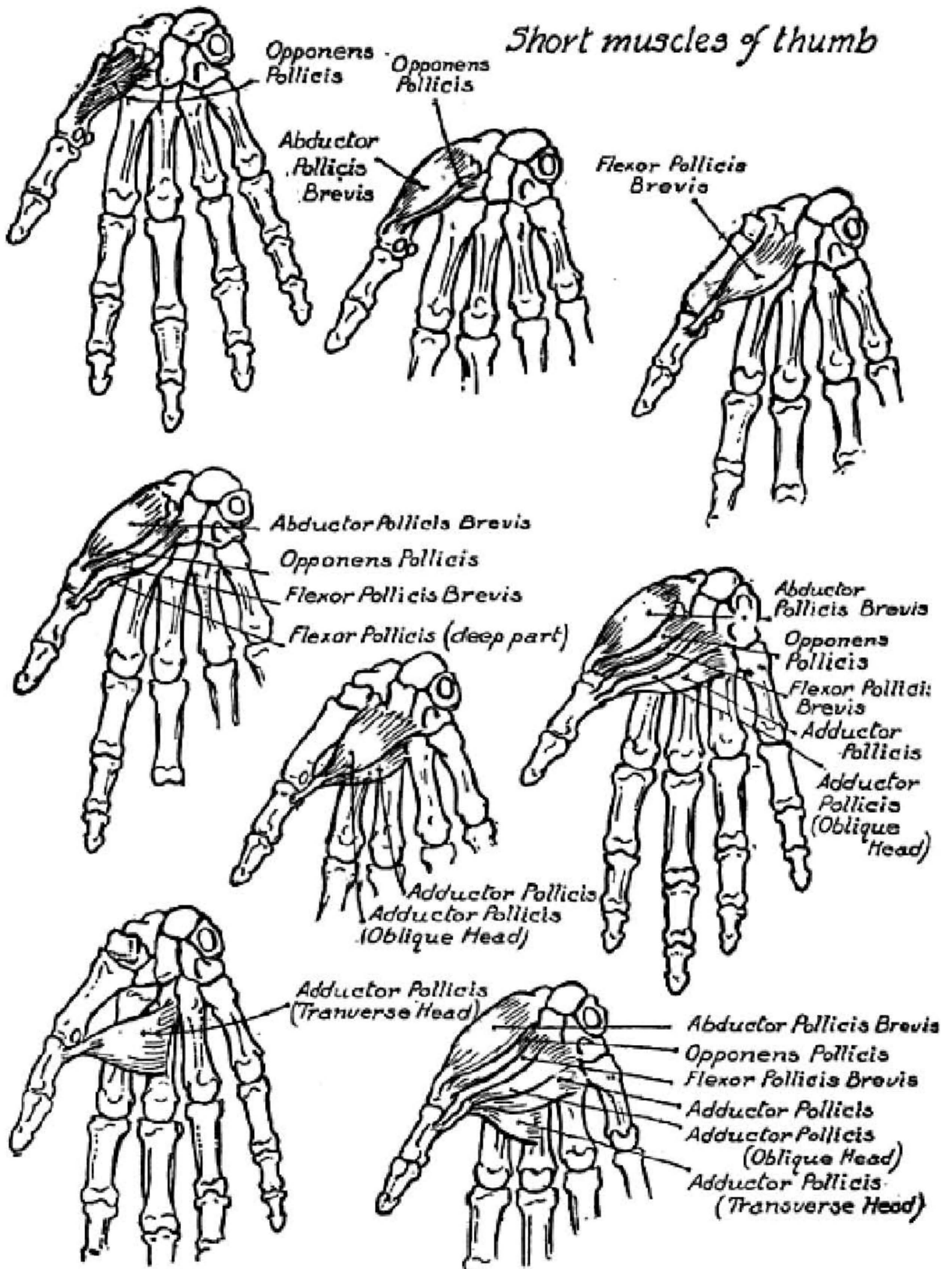


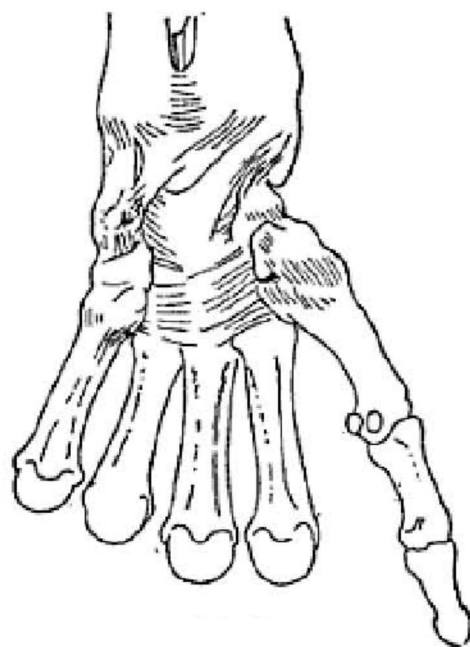
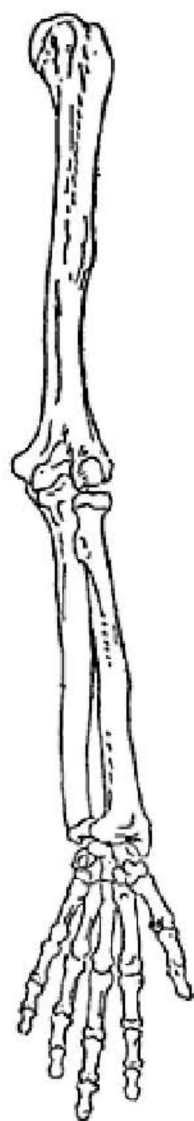


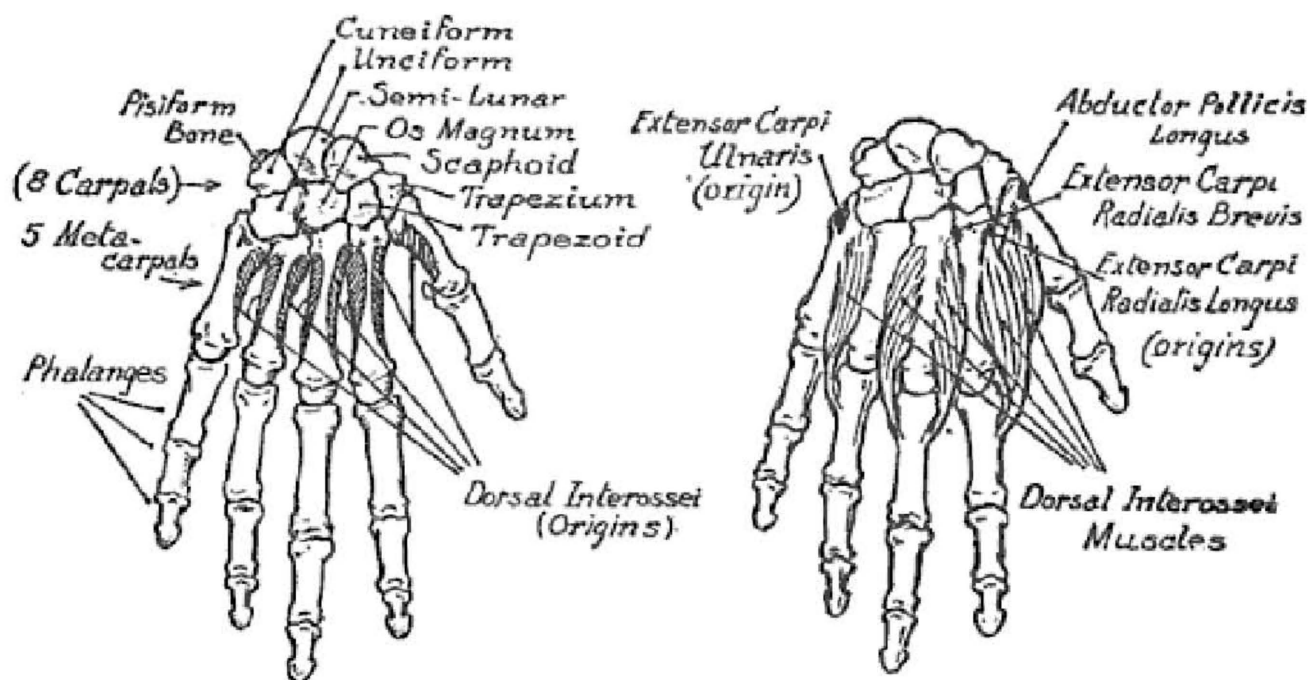




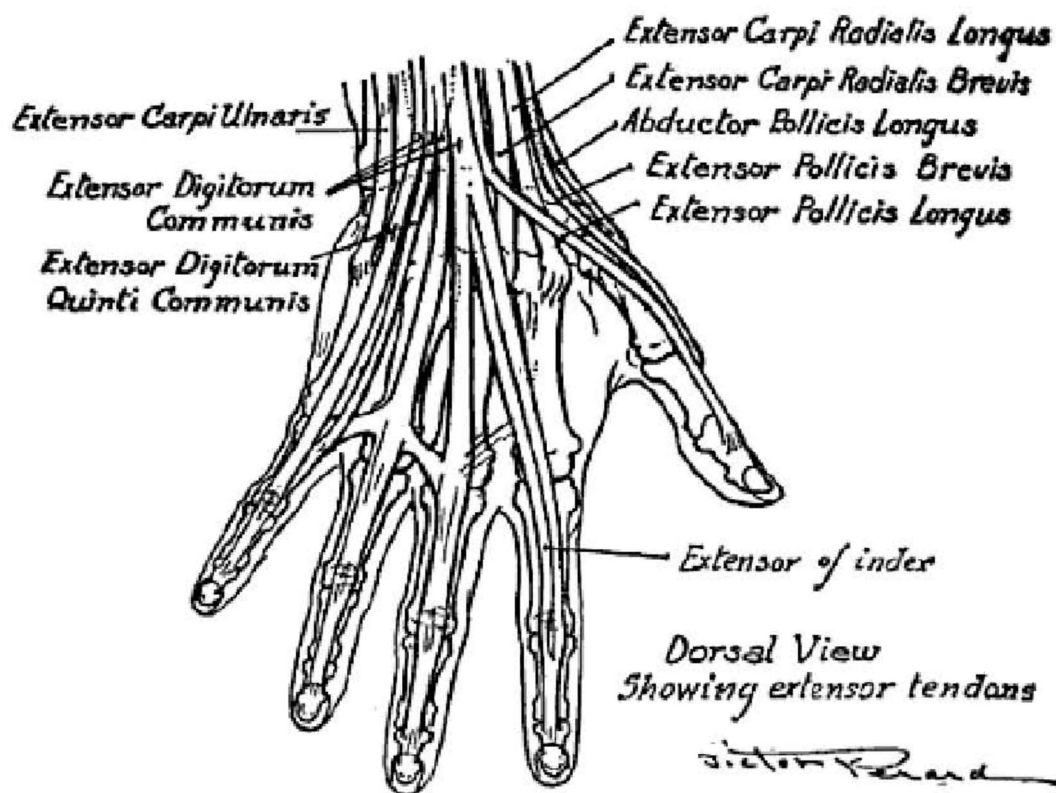
Short muscles of thumb

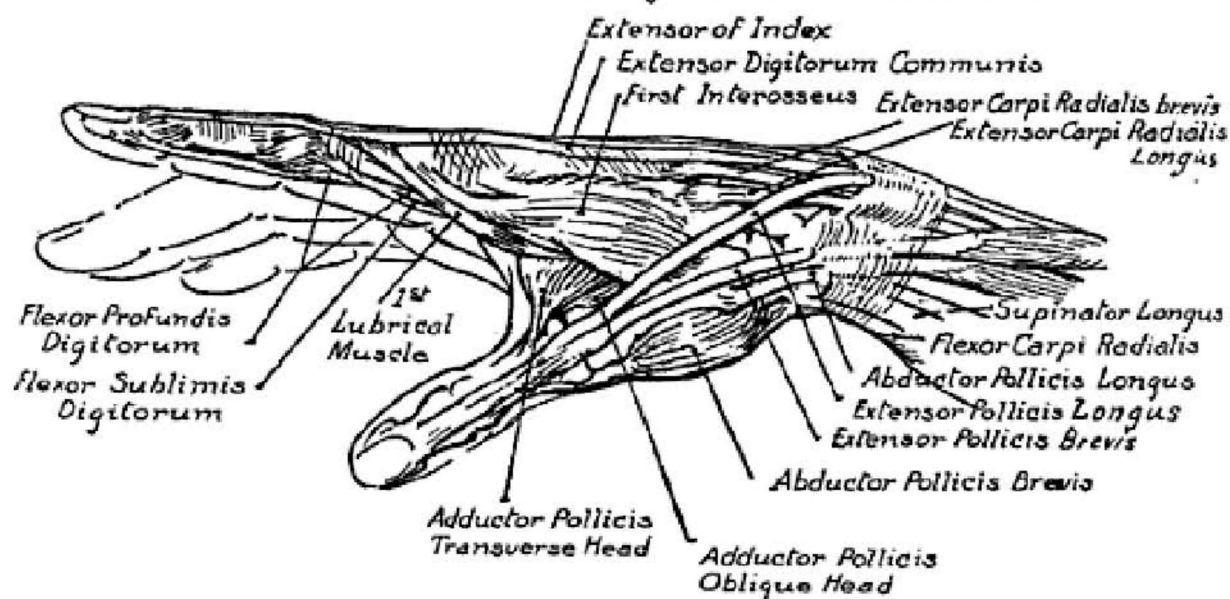
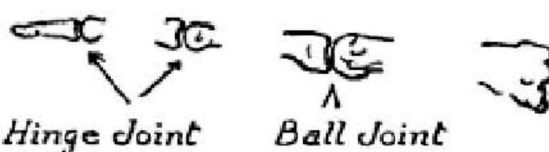
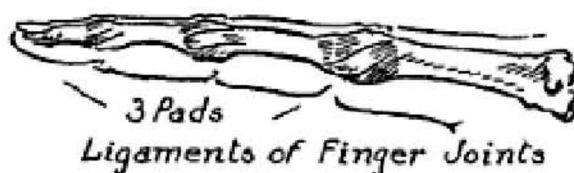
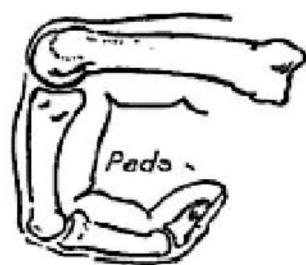
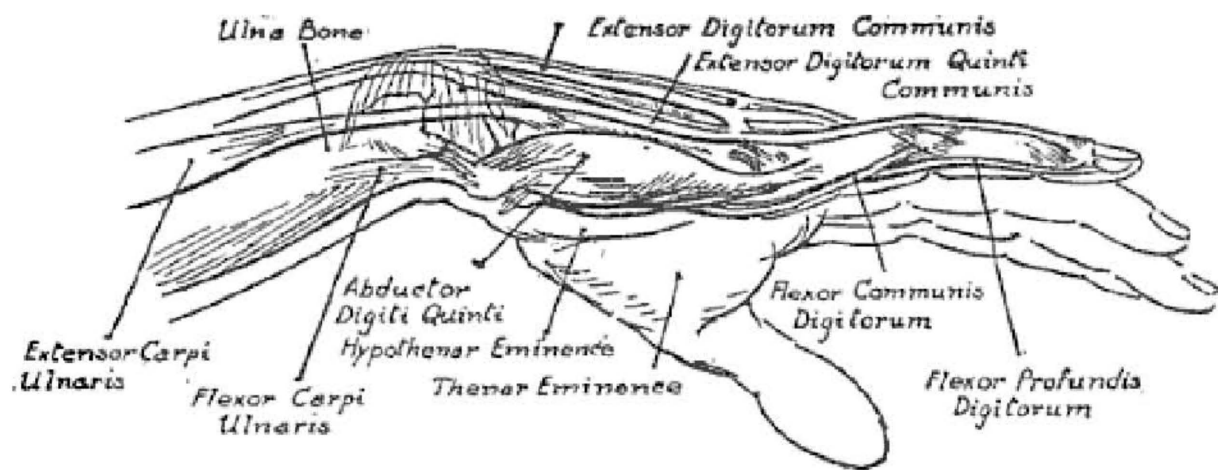


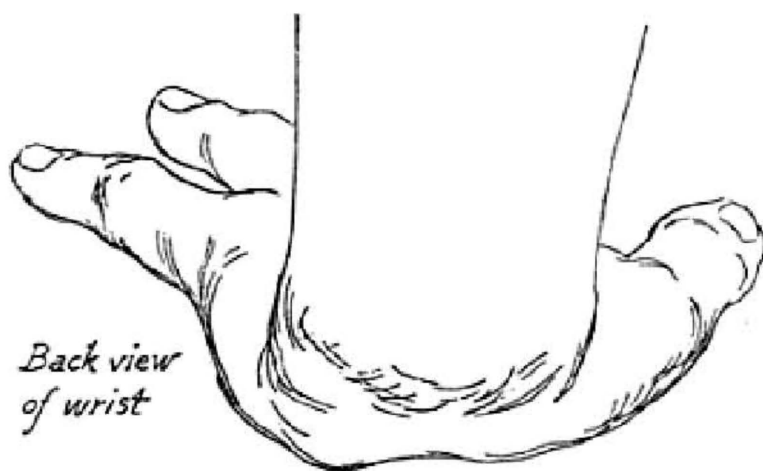




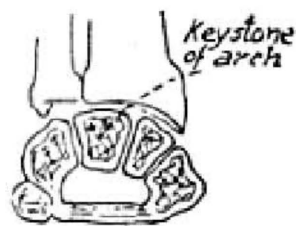
Dorsal View (back)





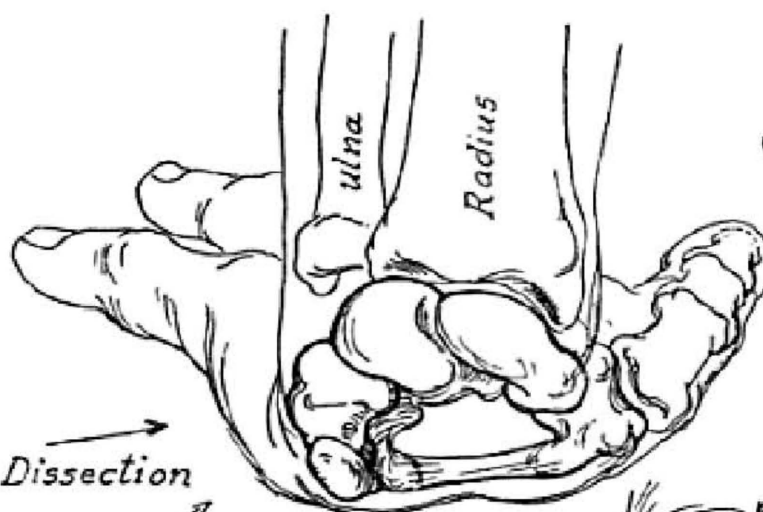


*Back view
of wrist*



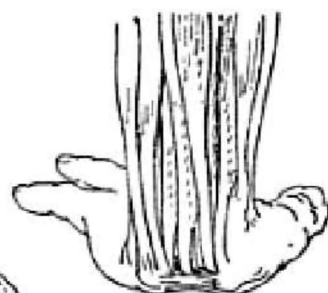
*Keystone
of arch*

*Annular ligament.
Sectional view of
wrist bones*



Dissection

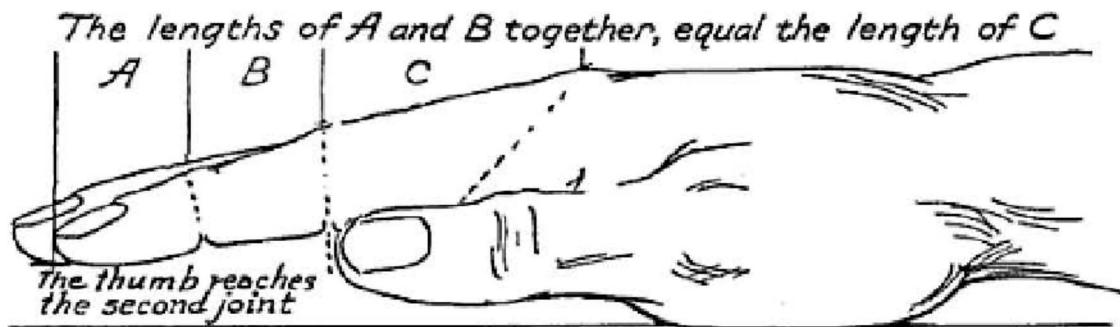
The arch formed by the group of wrist bones with the ligament binding the two hook like processes. This forms a canal through which the tendons of the flexor muscles pass.



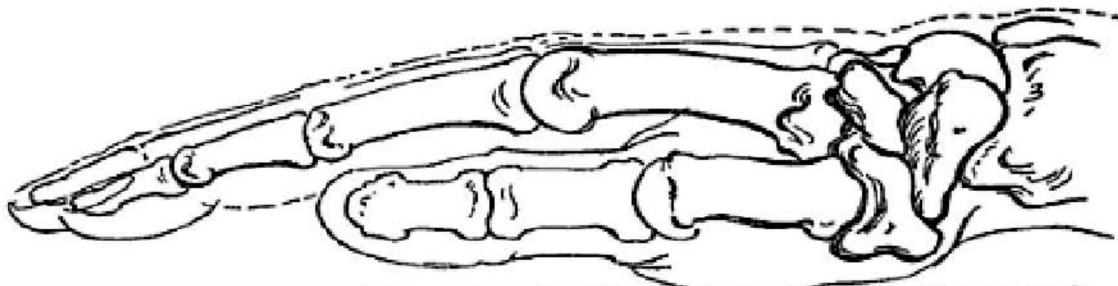
*Flexor tendons
passing under the
arch of the wrist
bones.*



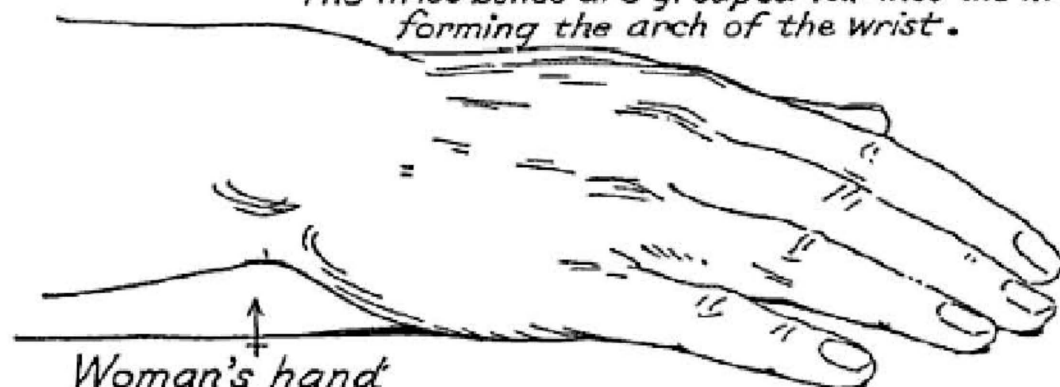
*The back of the
hand becomes
more convex as
it nears the
wrist*



When the hand is resting on a flat surface, the wrist does not come in contact with that surface.

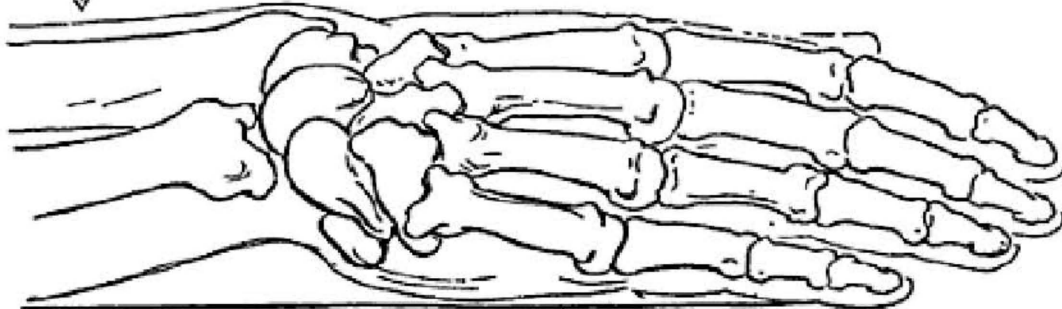


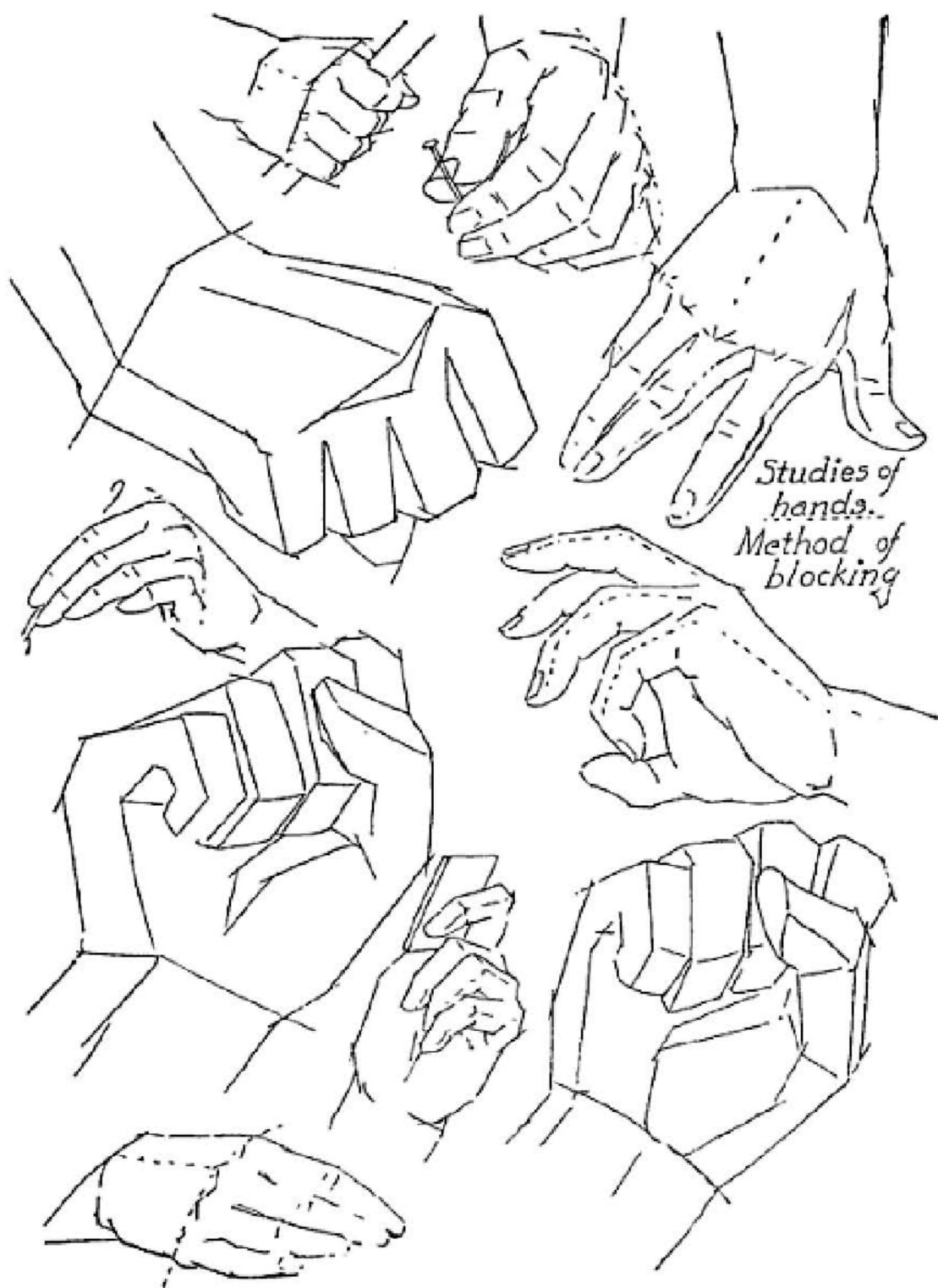
The wrist bones are grouped far into the wrist forming the arch of the wrist.

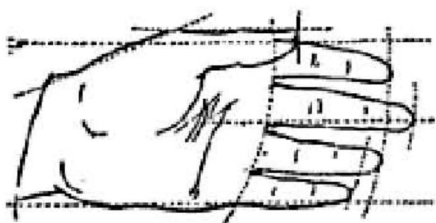
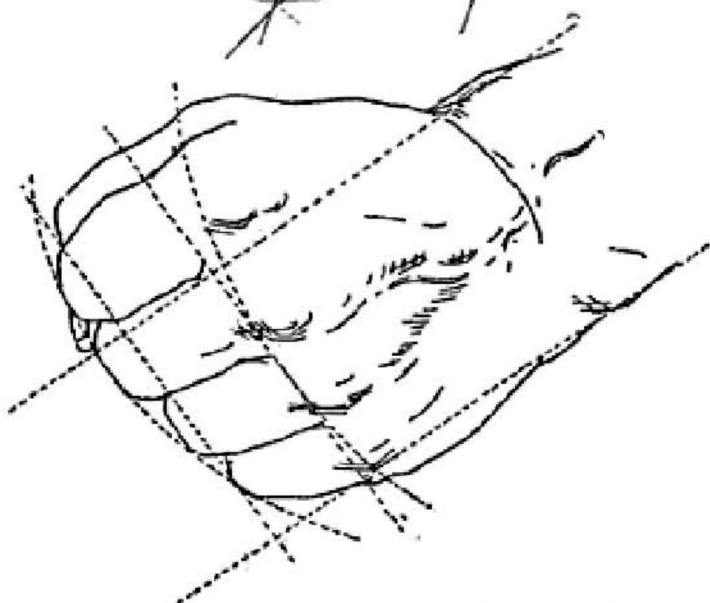
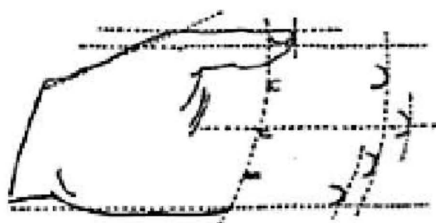
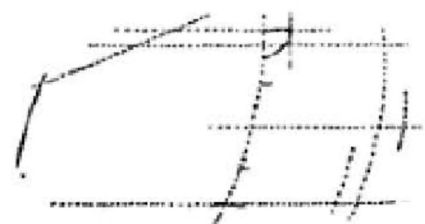
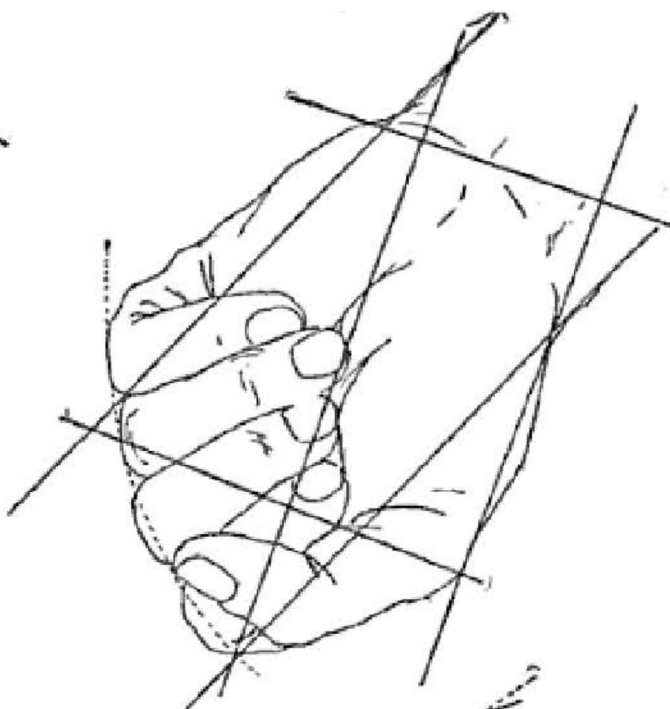
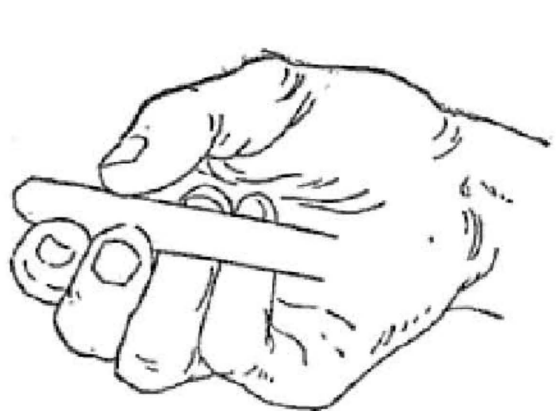


Woman's hand

Relative positions of the bones from the little finger side when the hand is resting on a flat surface.

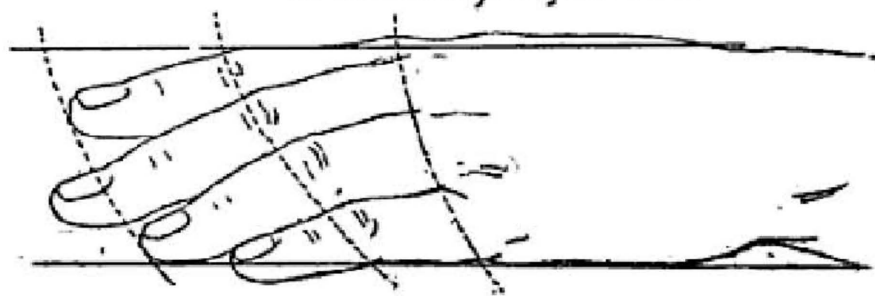


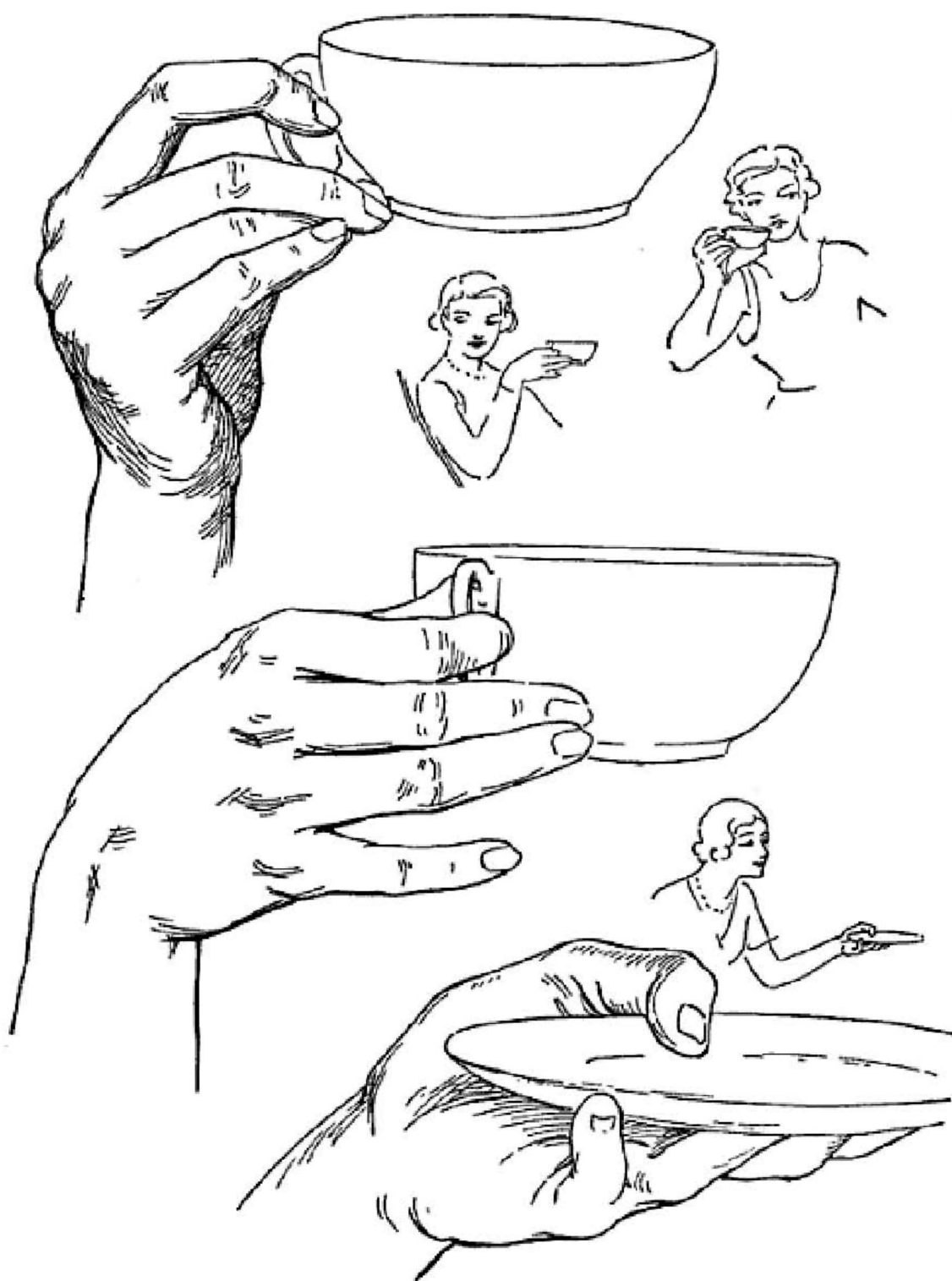




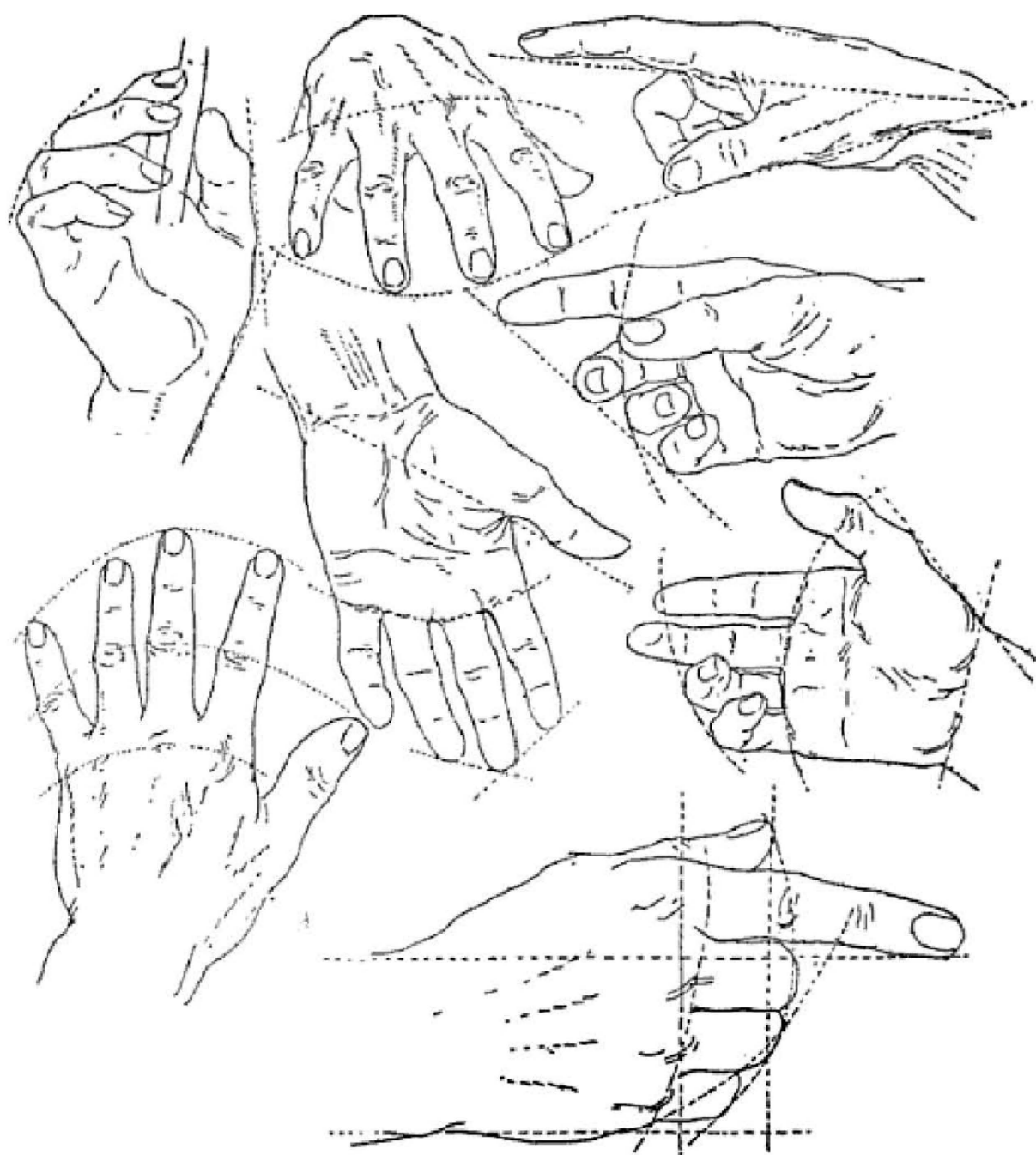
*Showing the use of imaginary lines
to obtain proportion*

John T. P. ...

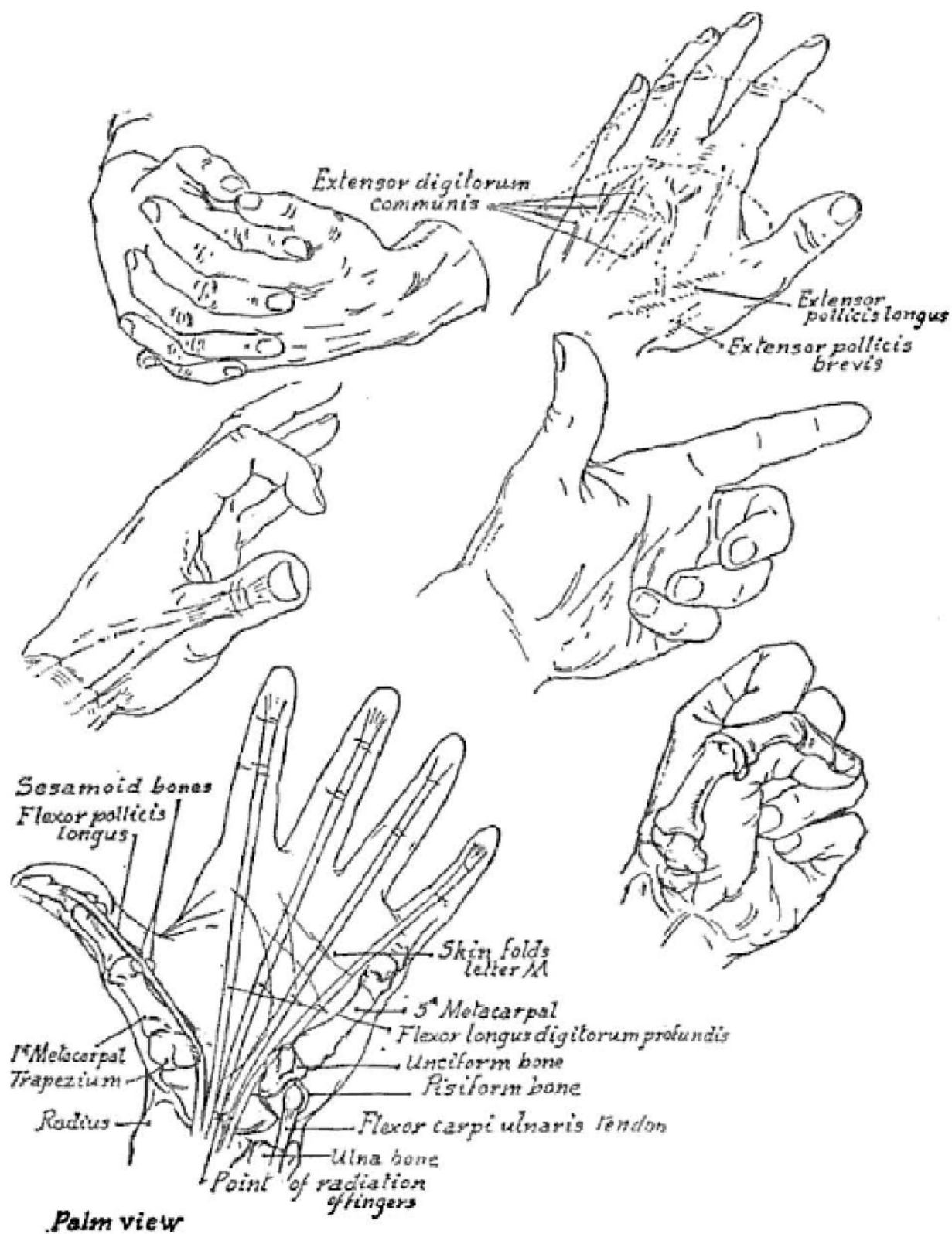


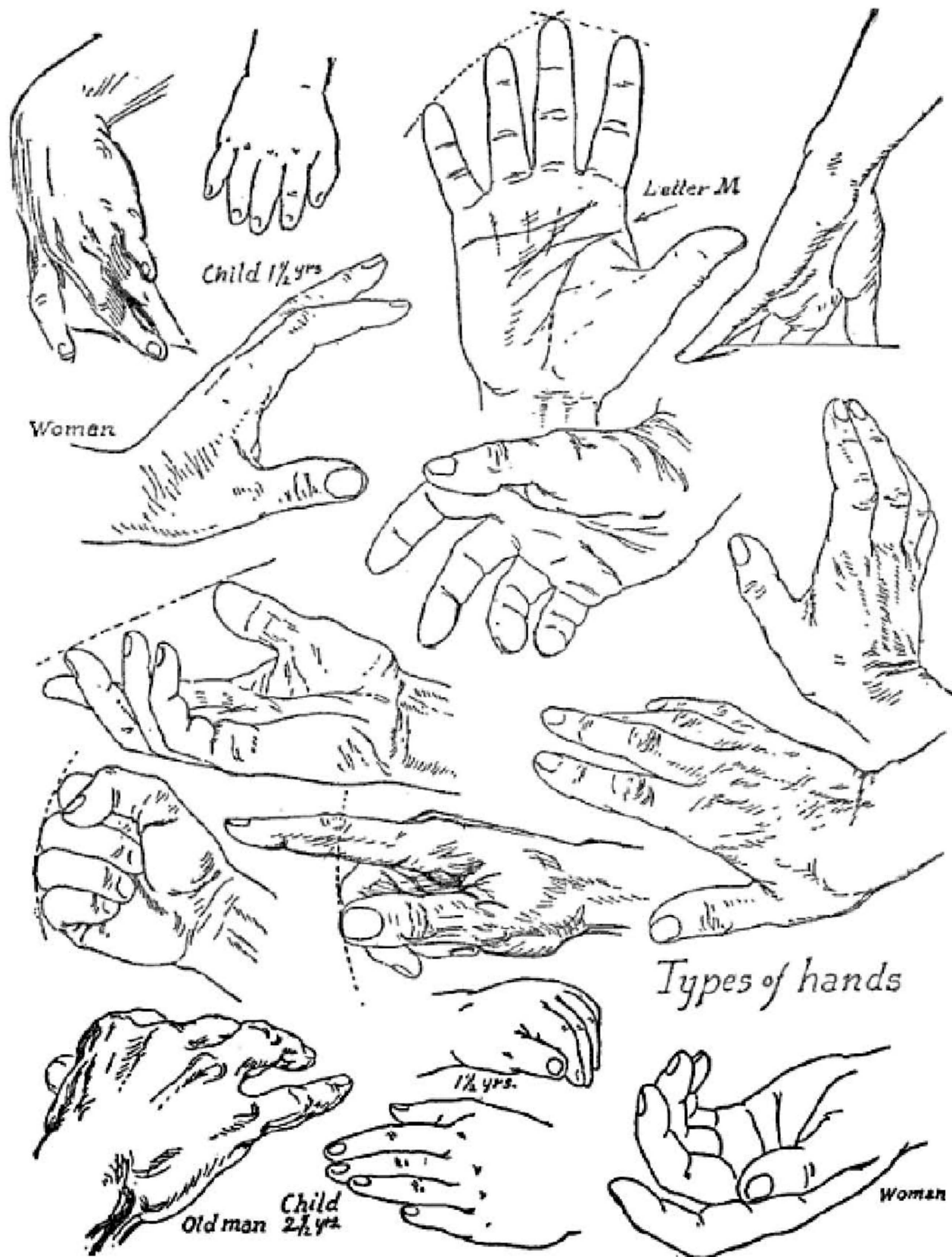


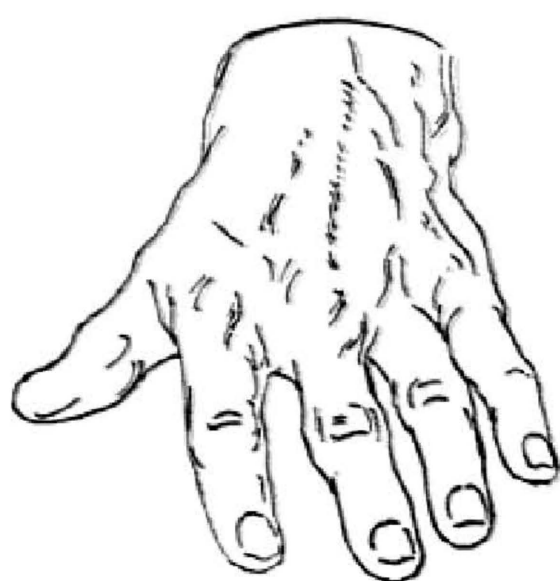


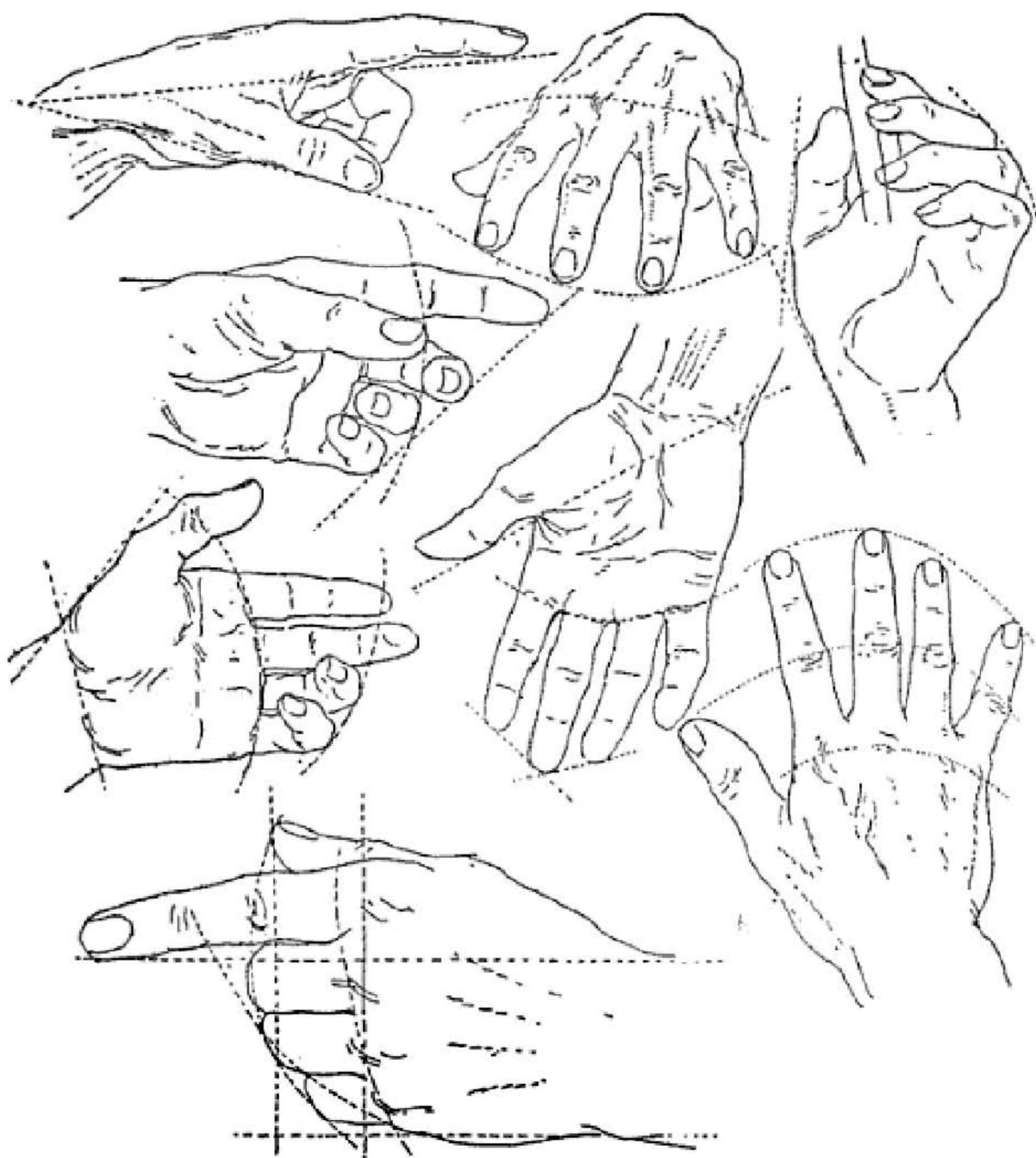


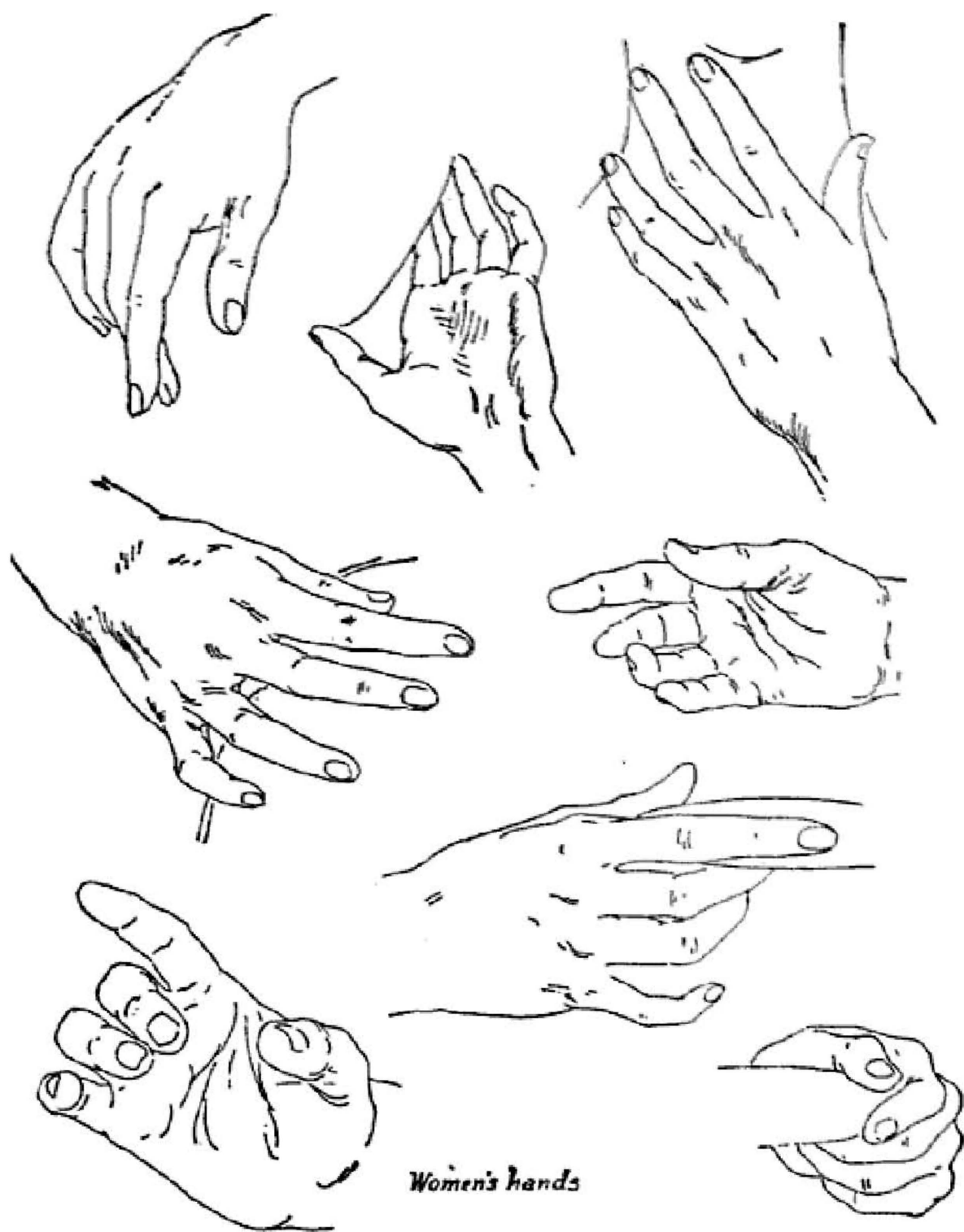
*Studies of hands with use of imaginary lines
for proportion*



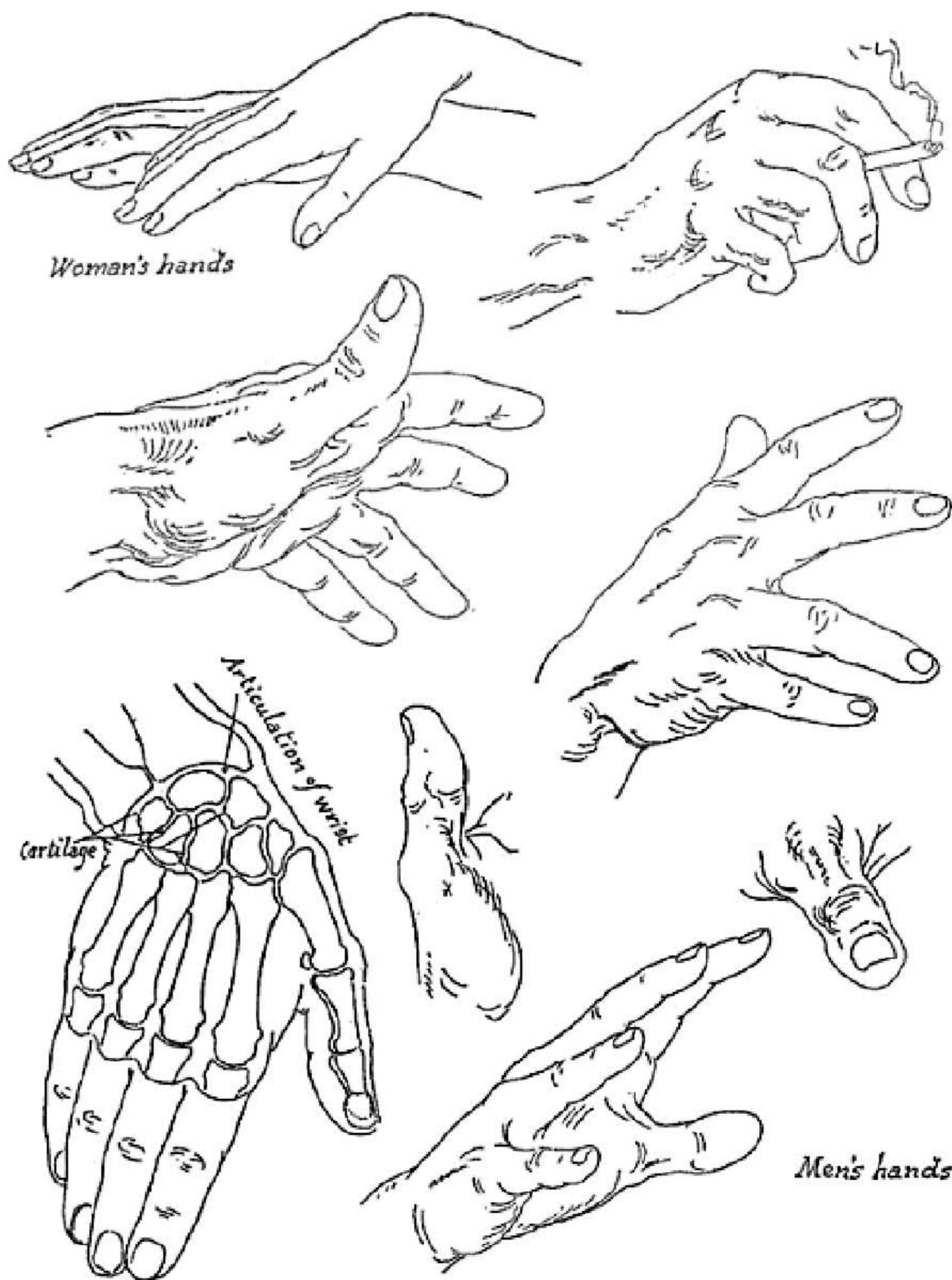


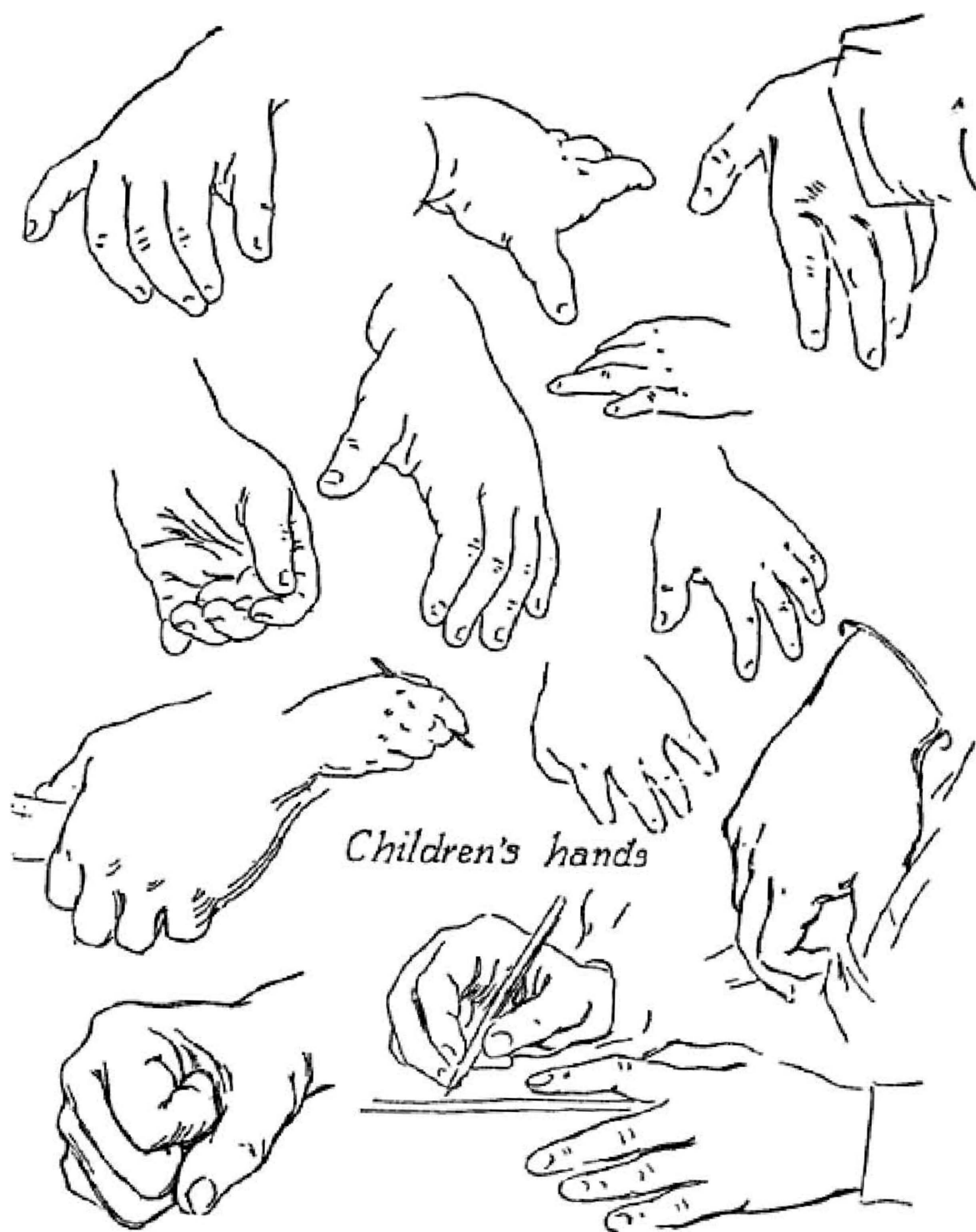


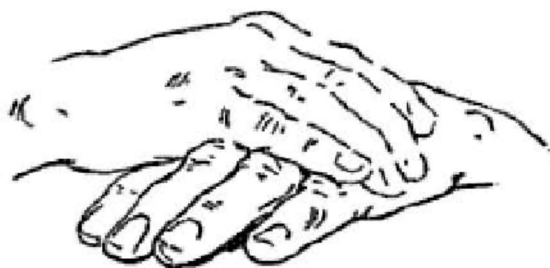
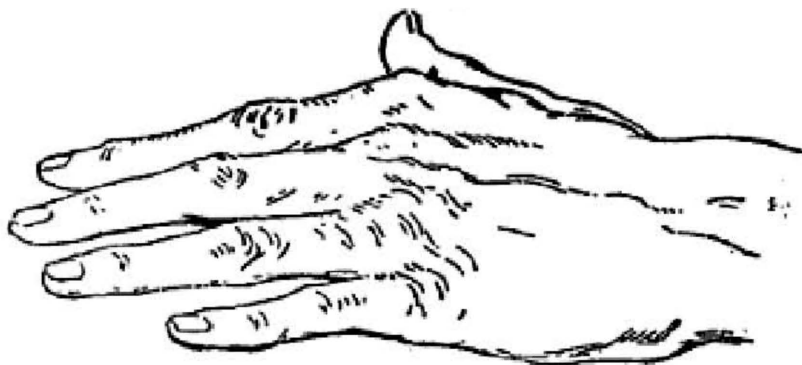




Women's hands

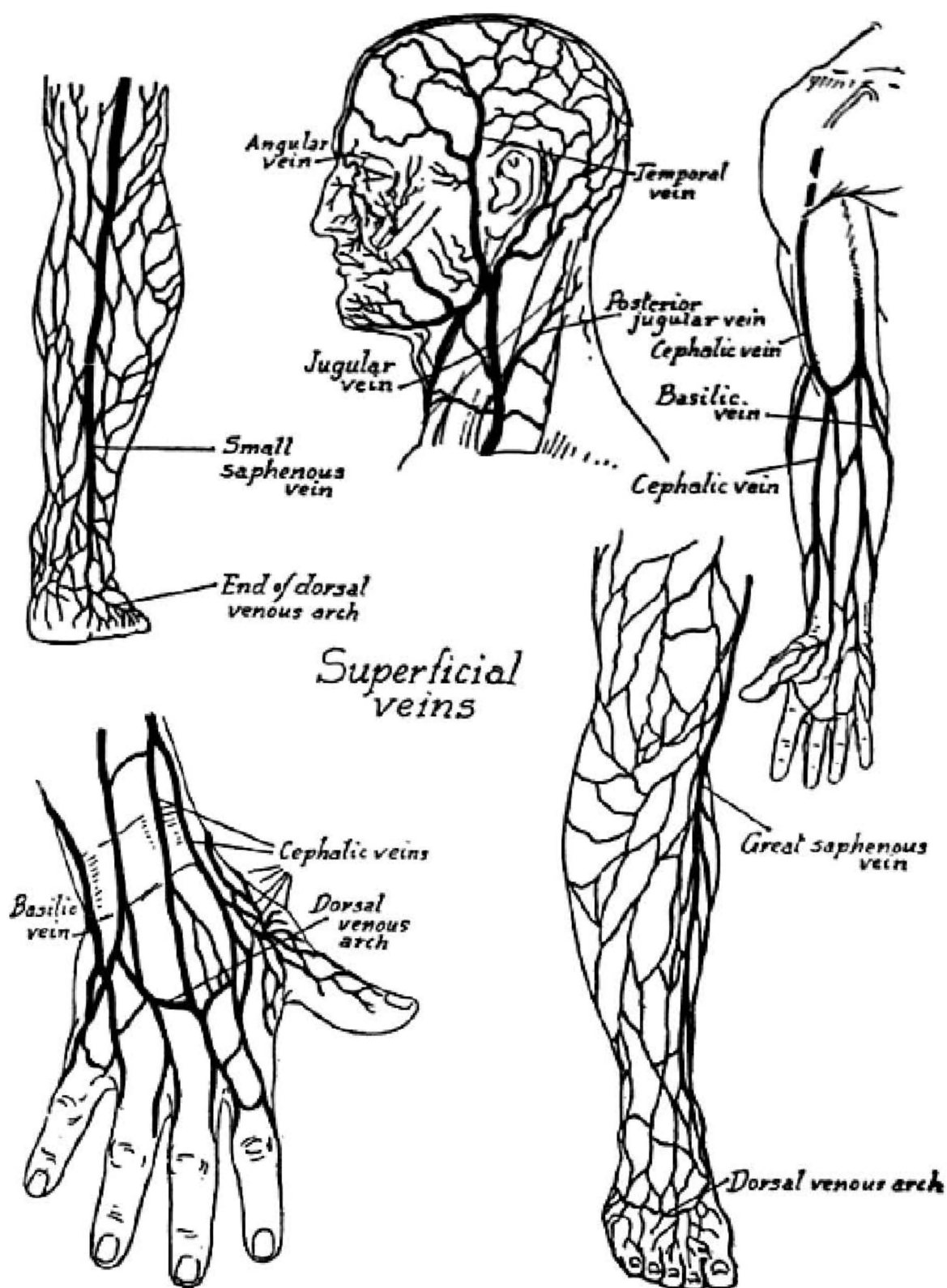






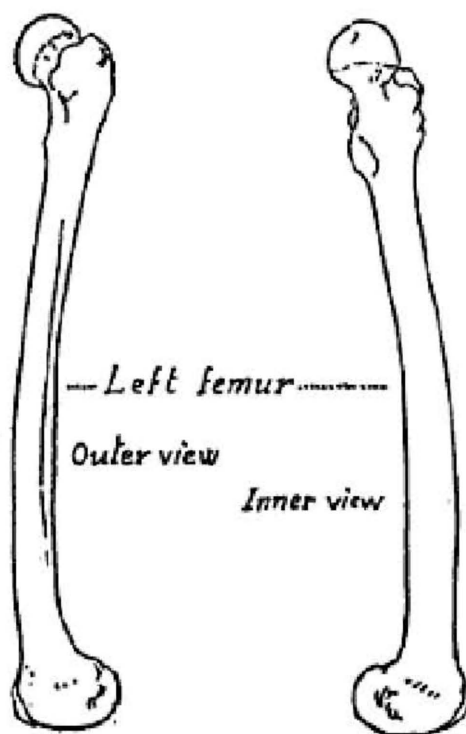
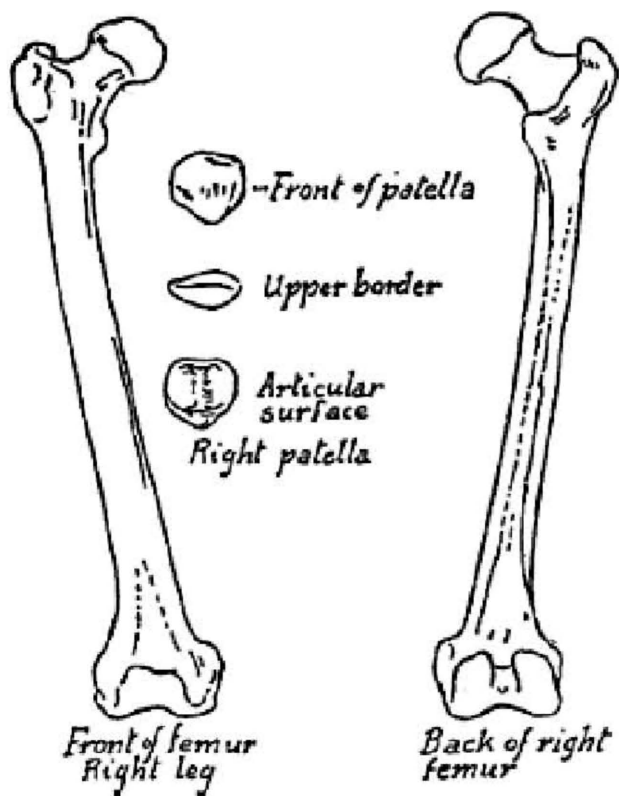
Types of hands

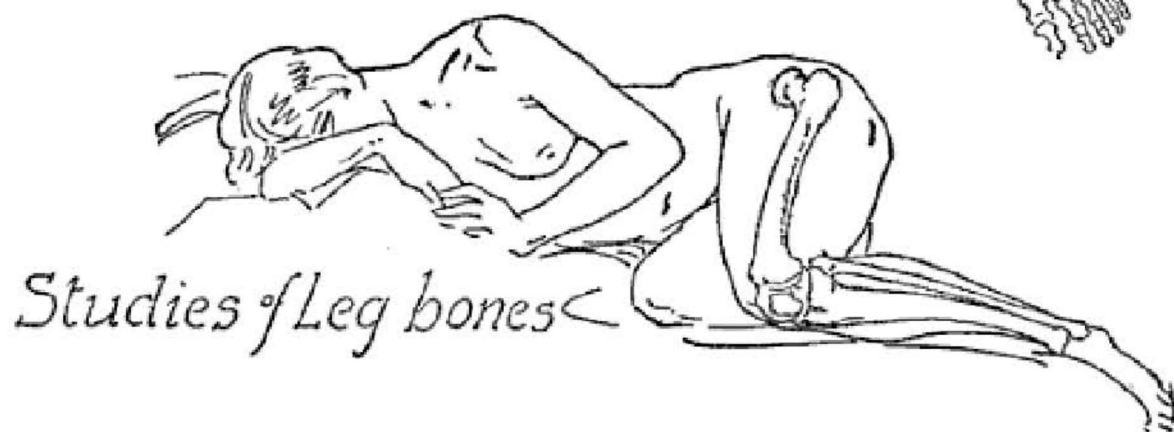
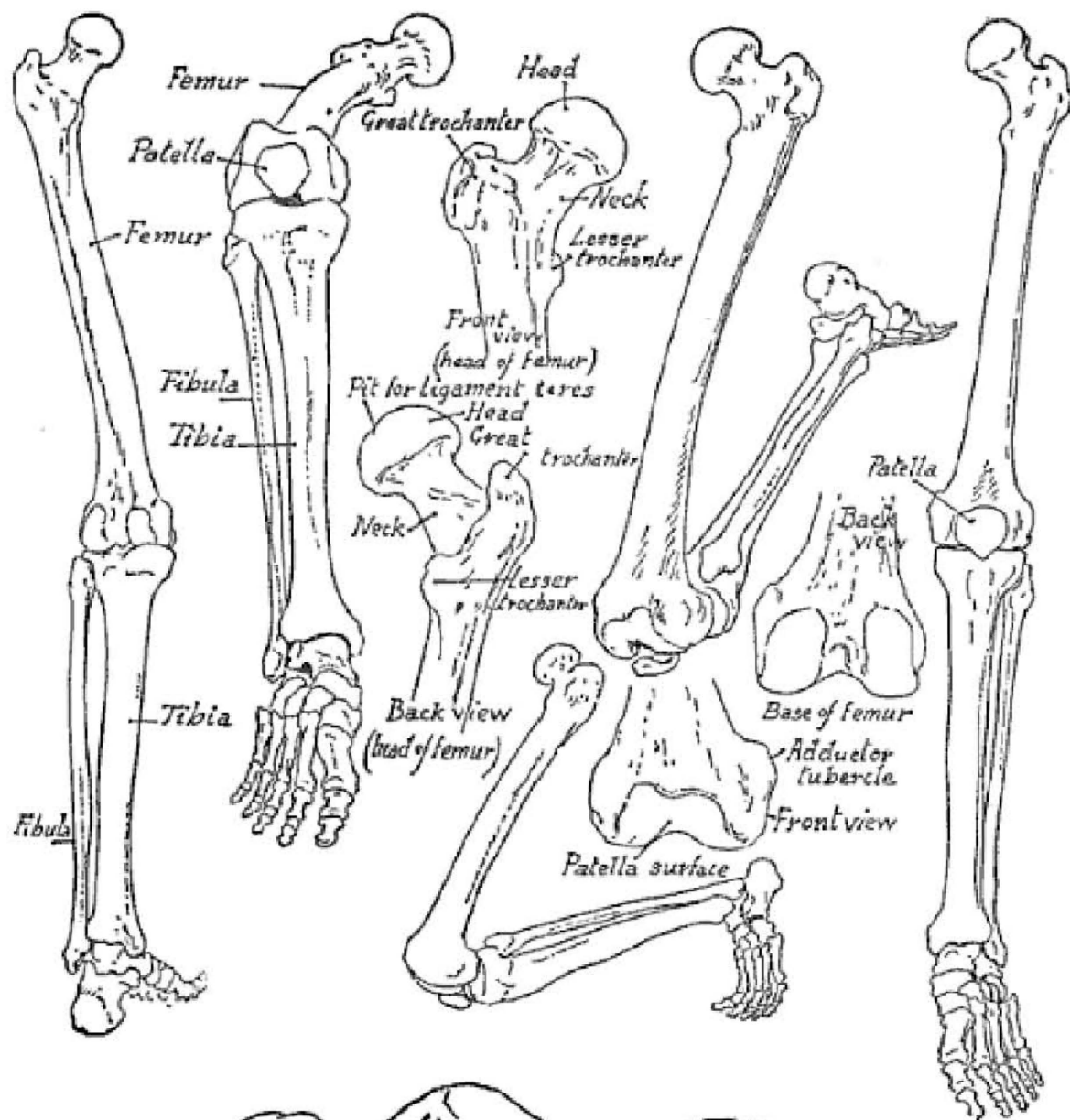




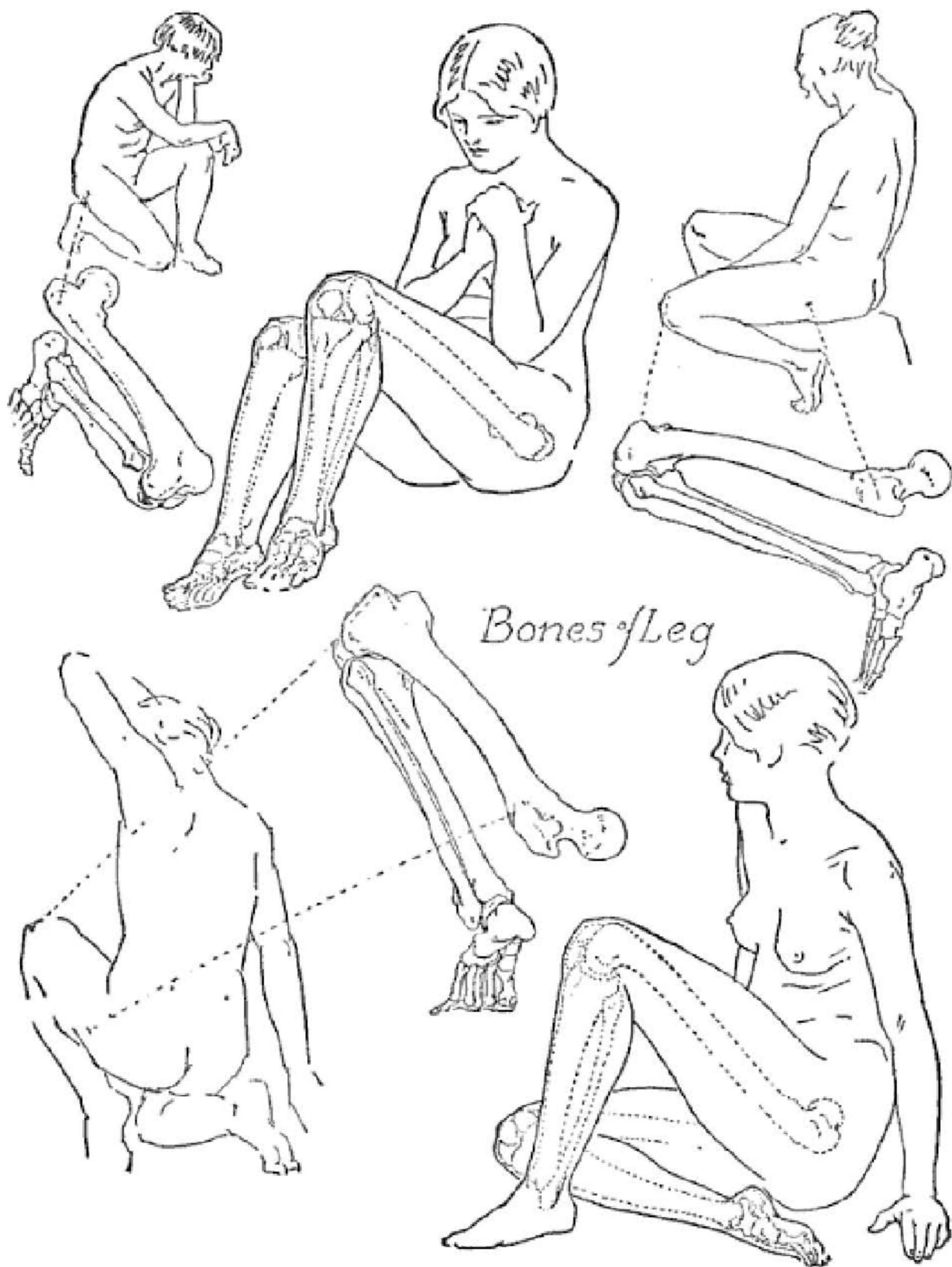


PART SEVEN
THE LEG

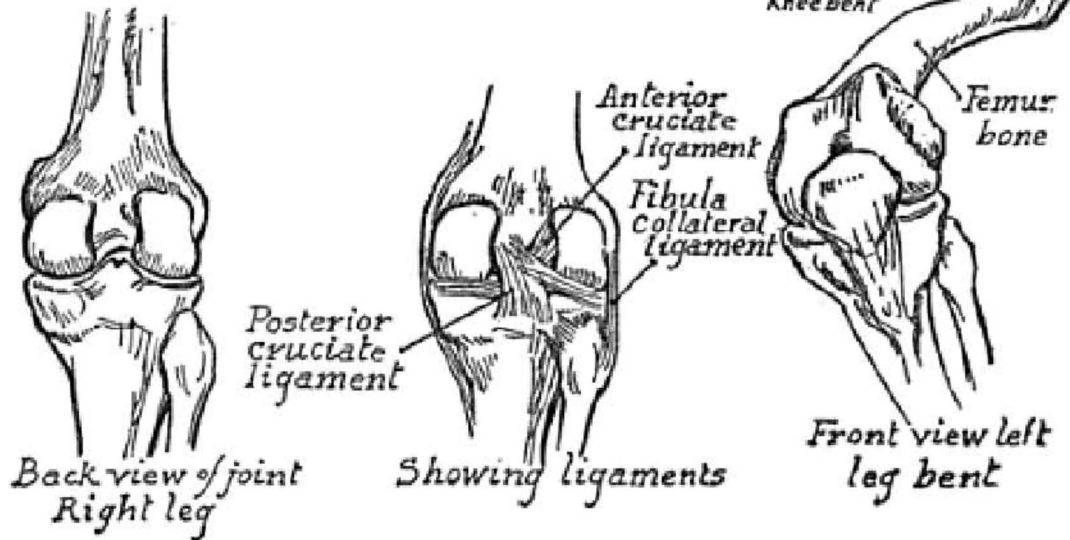
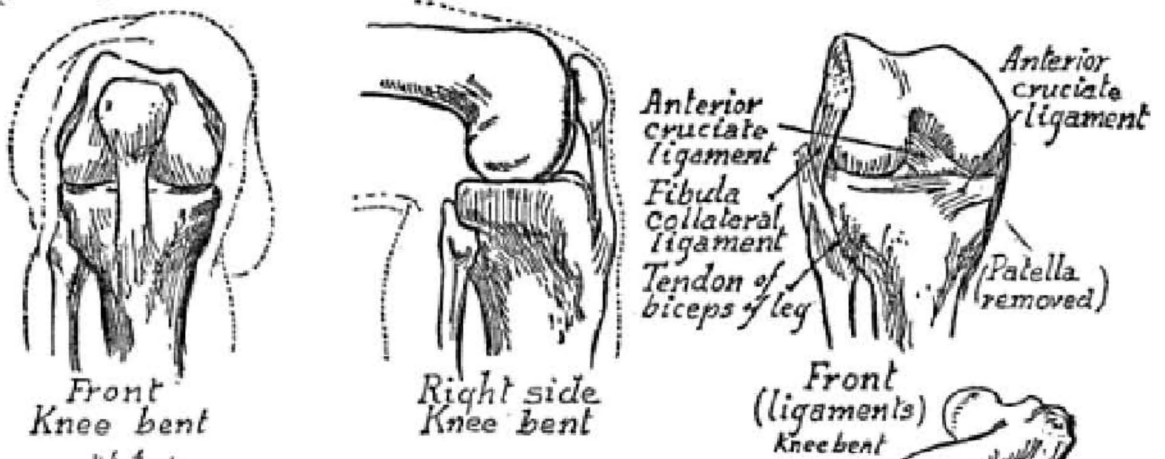
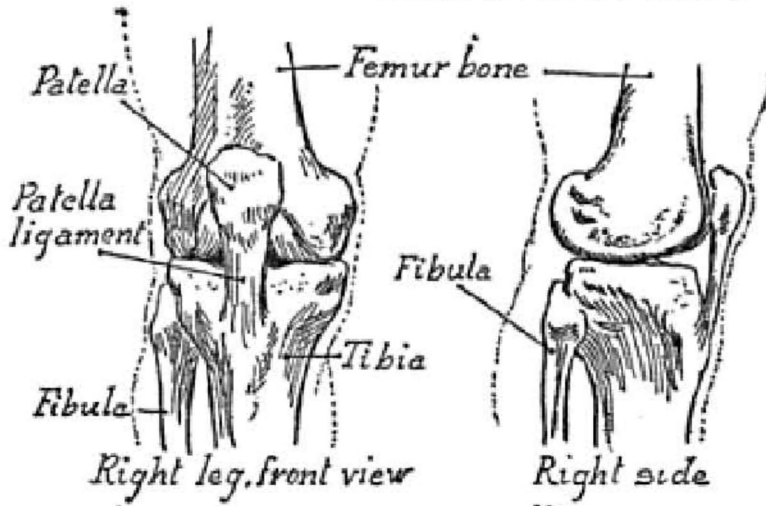


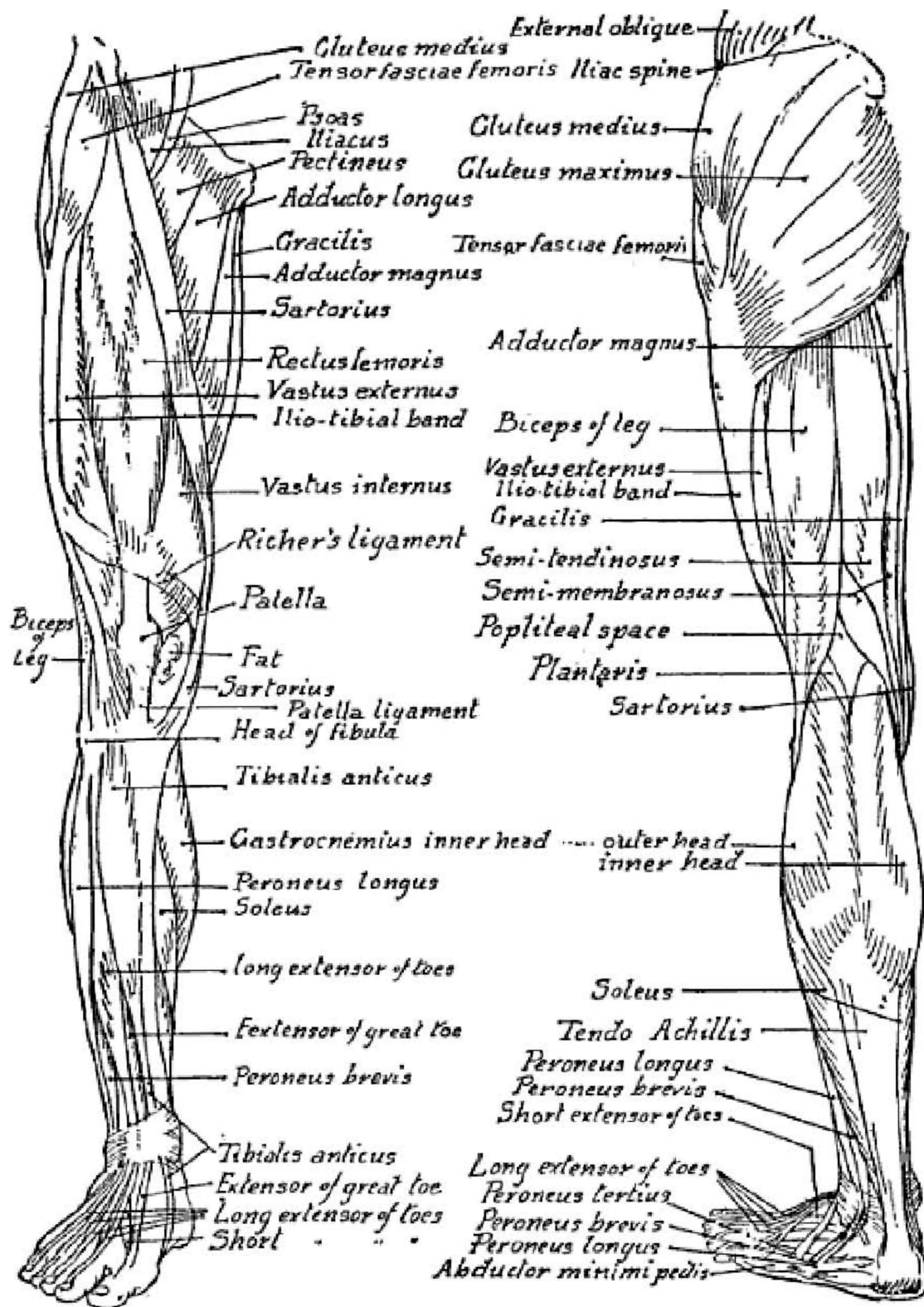


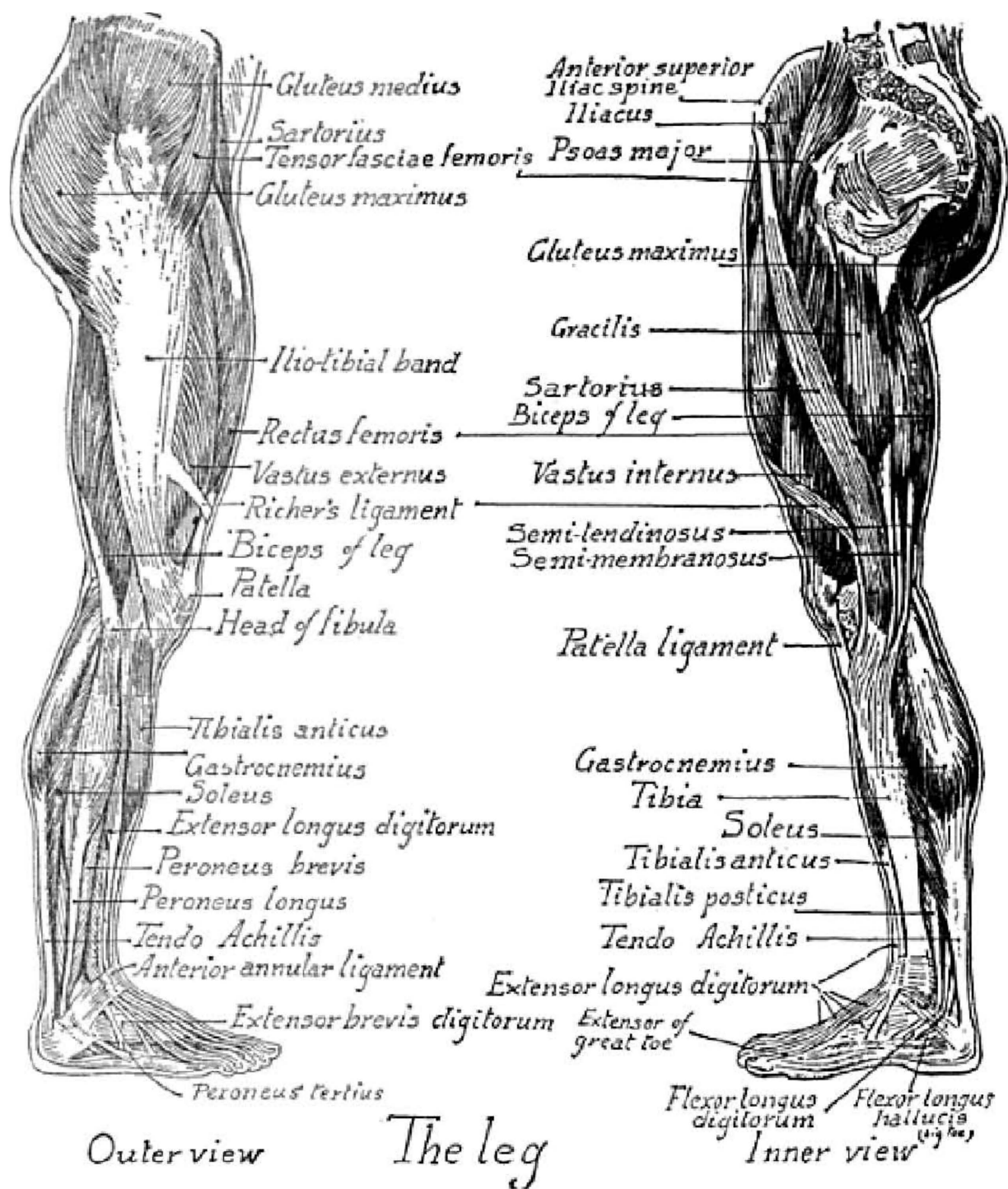
Studies of Leg bones

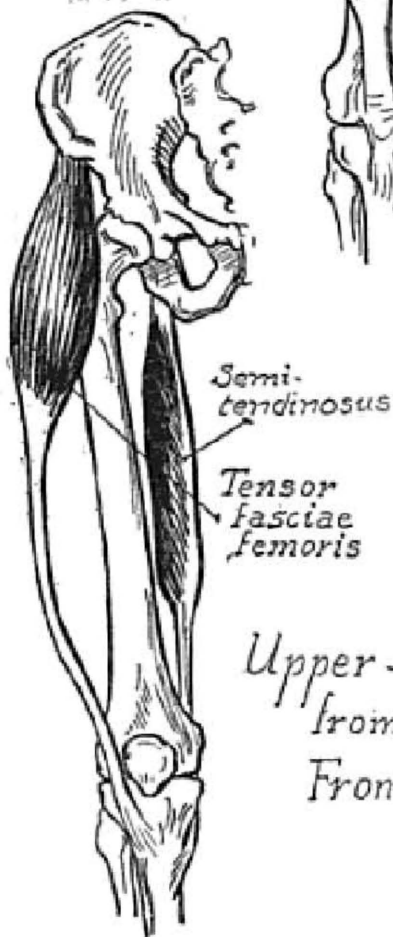
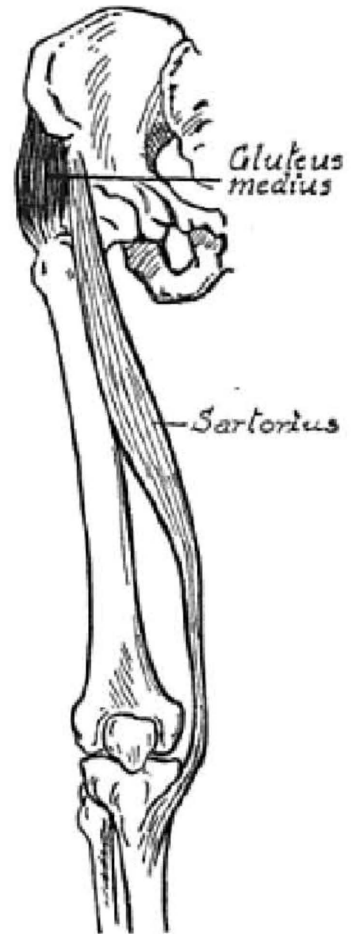
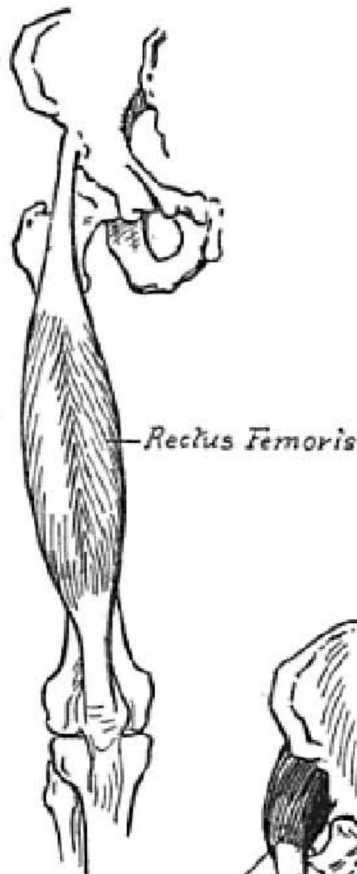
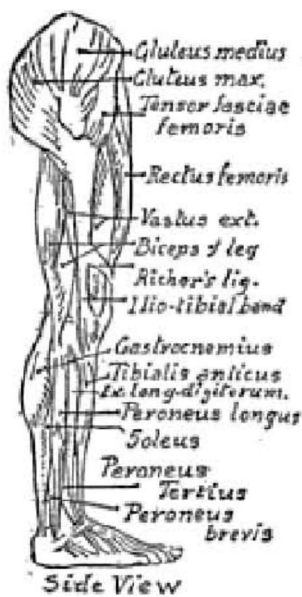


The Knee Joint

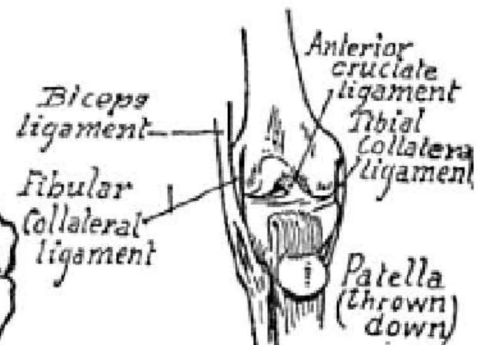
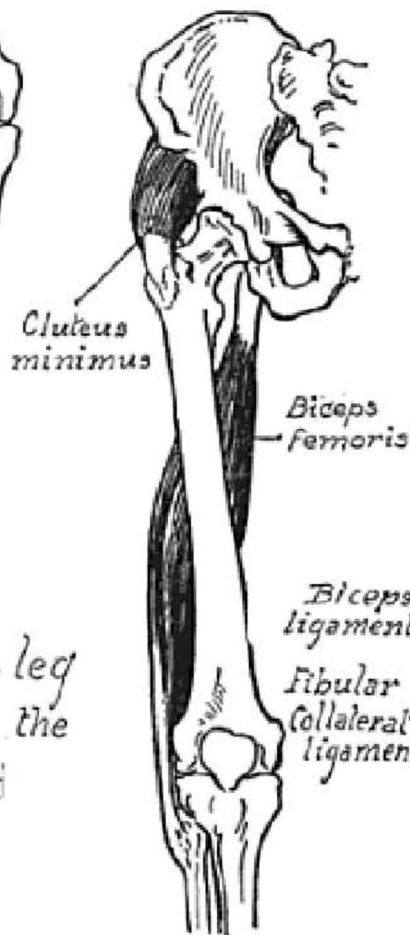


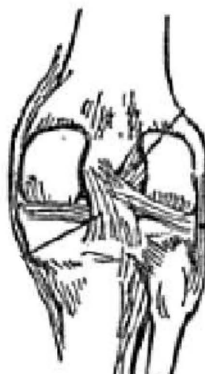
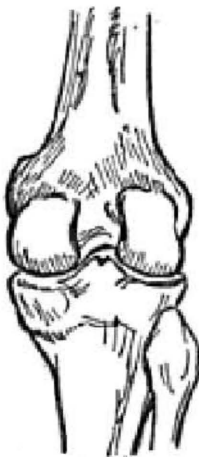
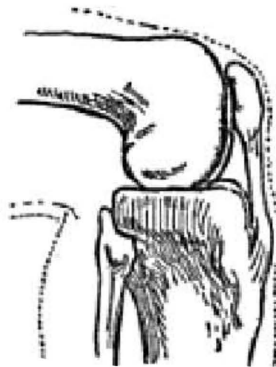
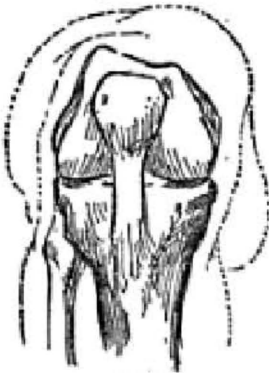
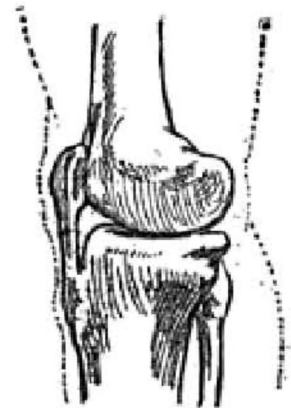
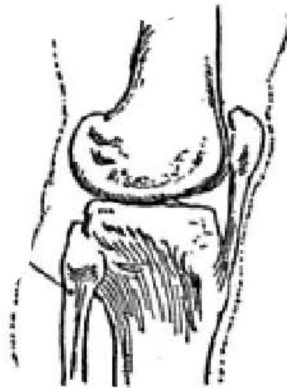
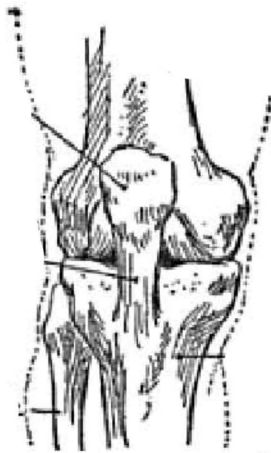


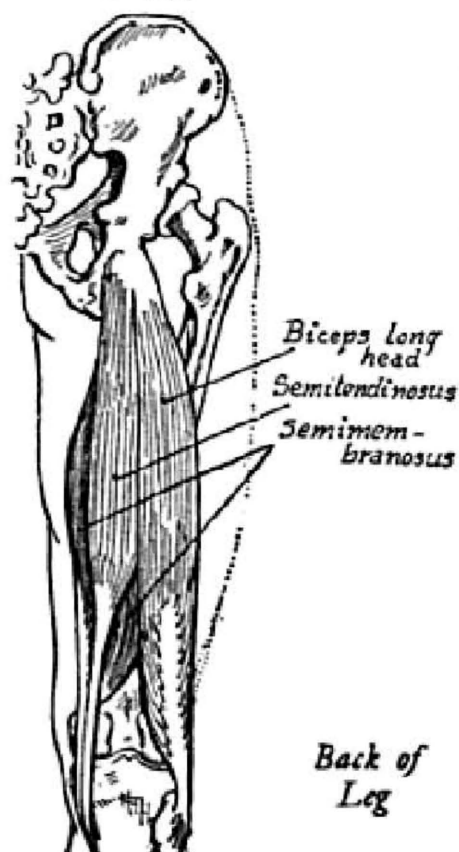
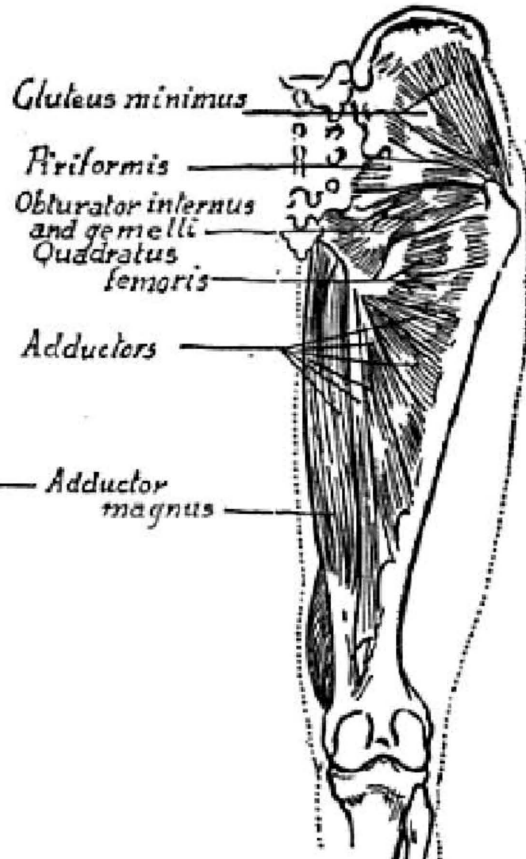
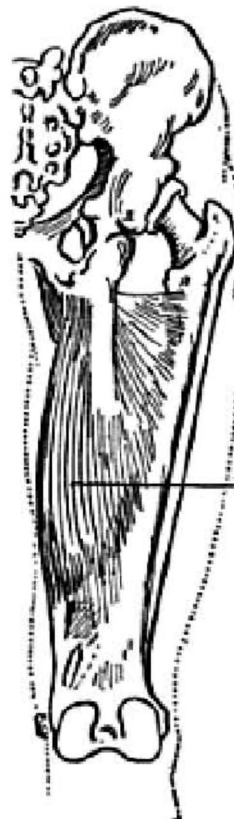
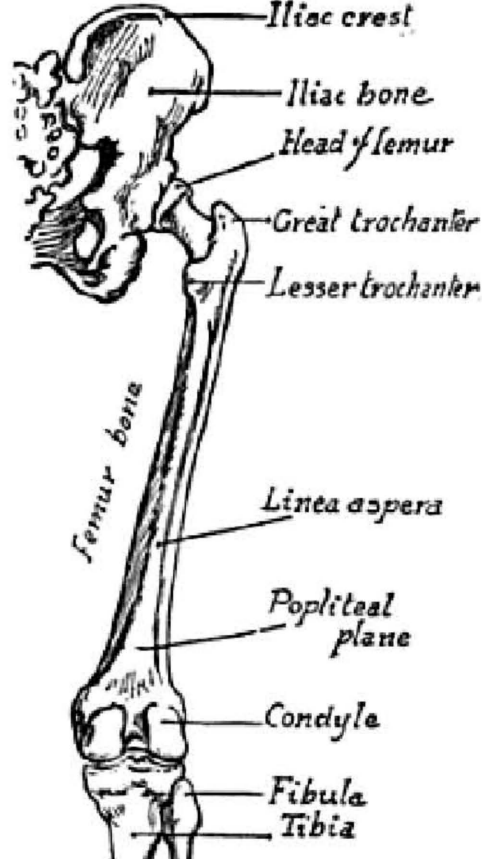




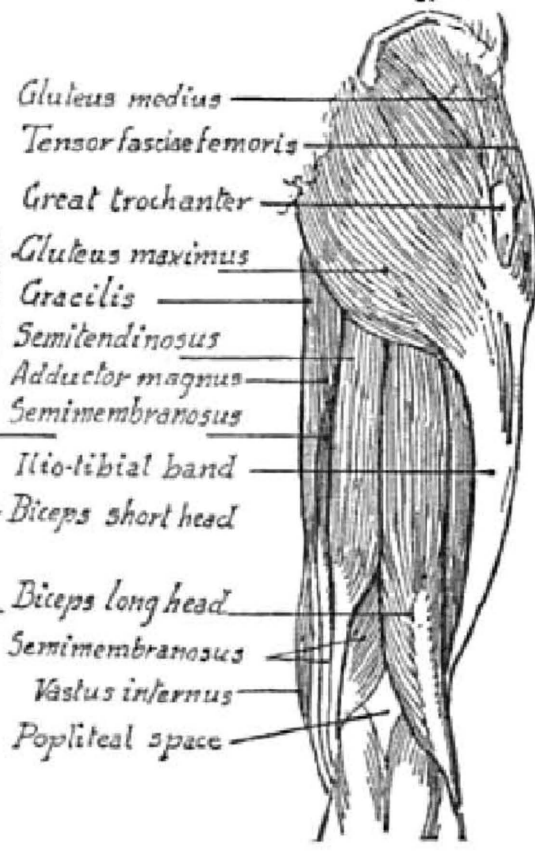
Upper-leg
from the
Front

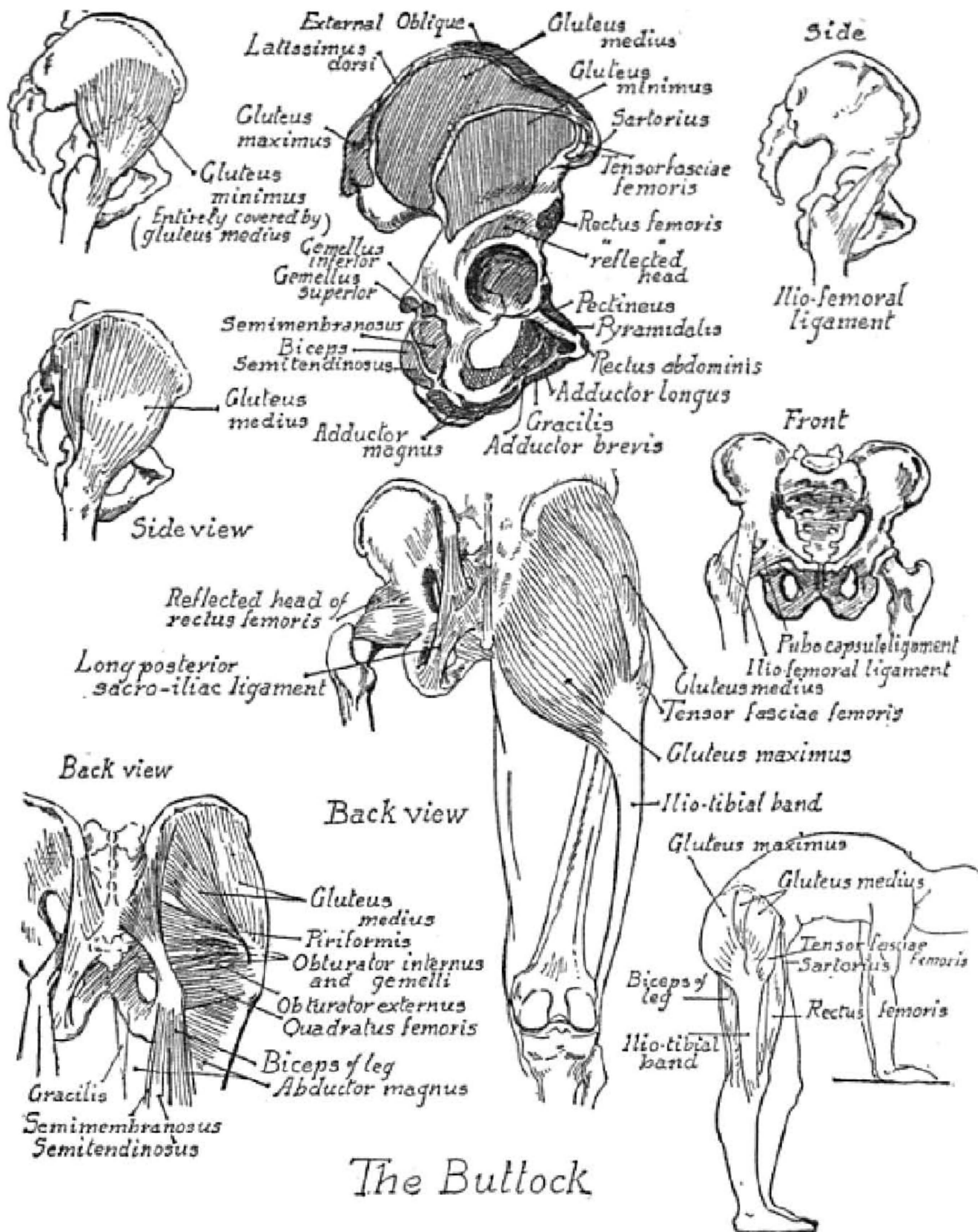




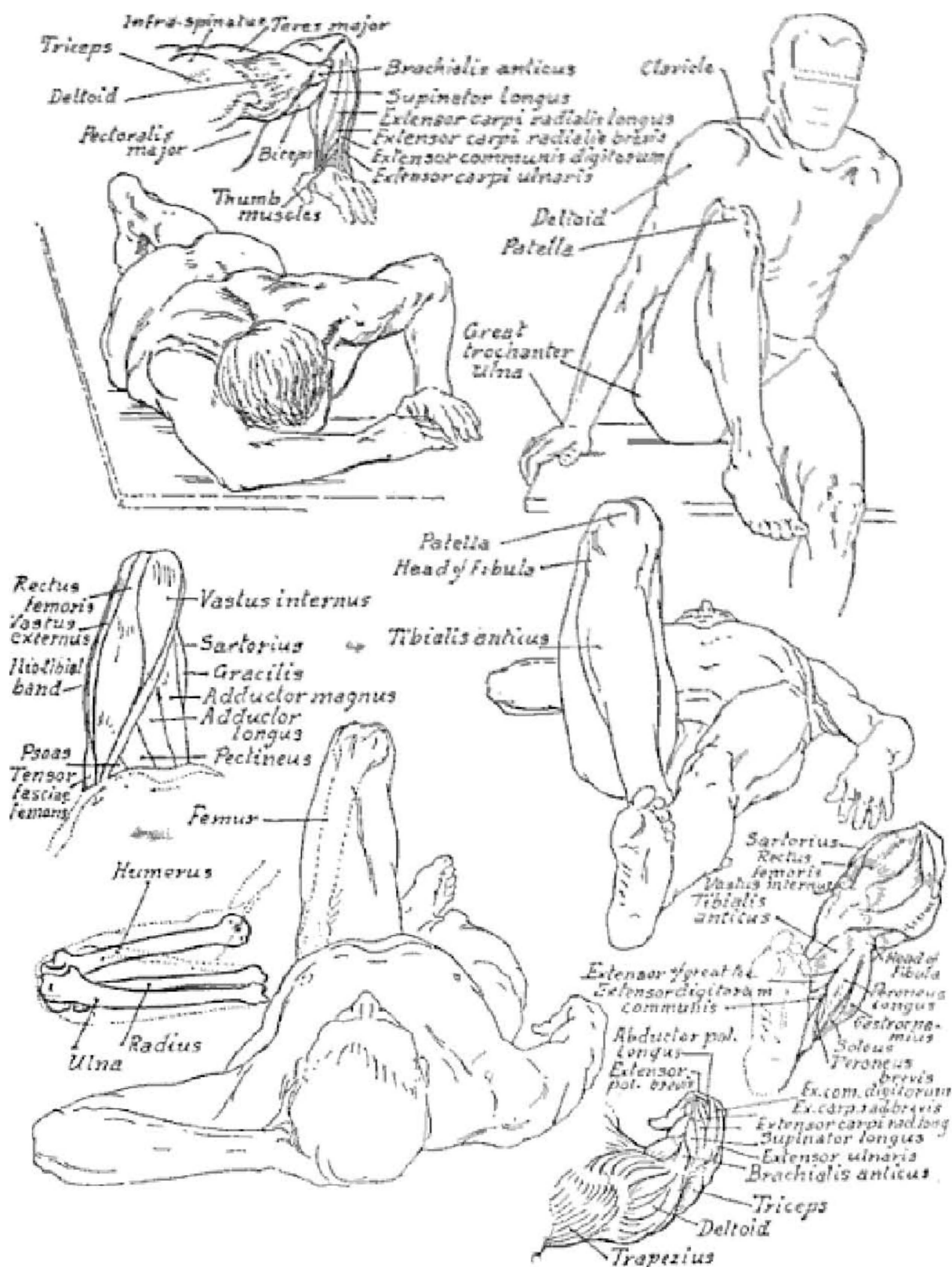


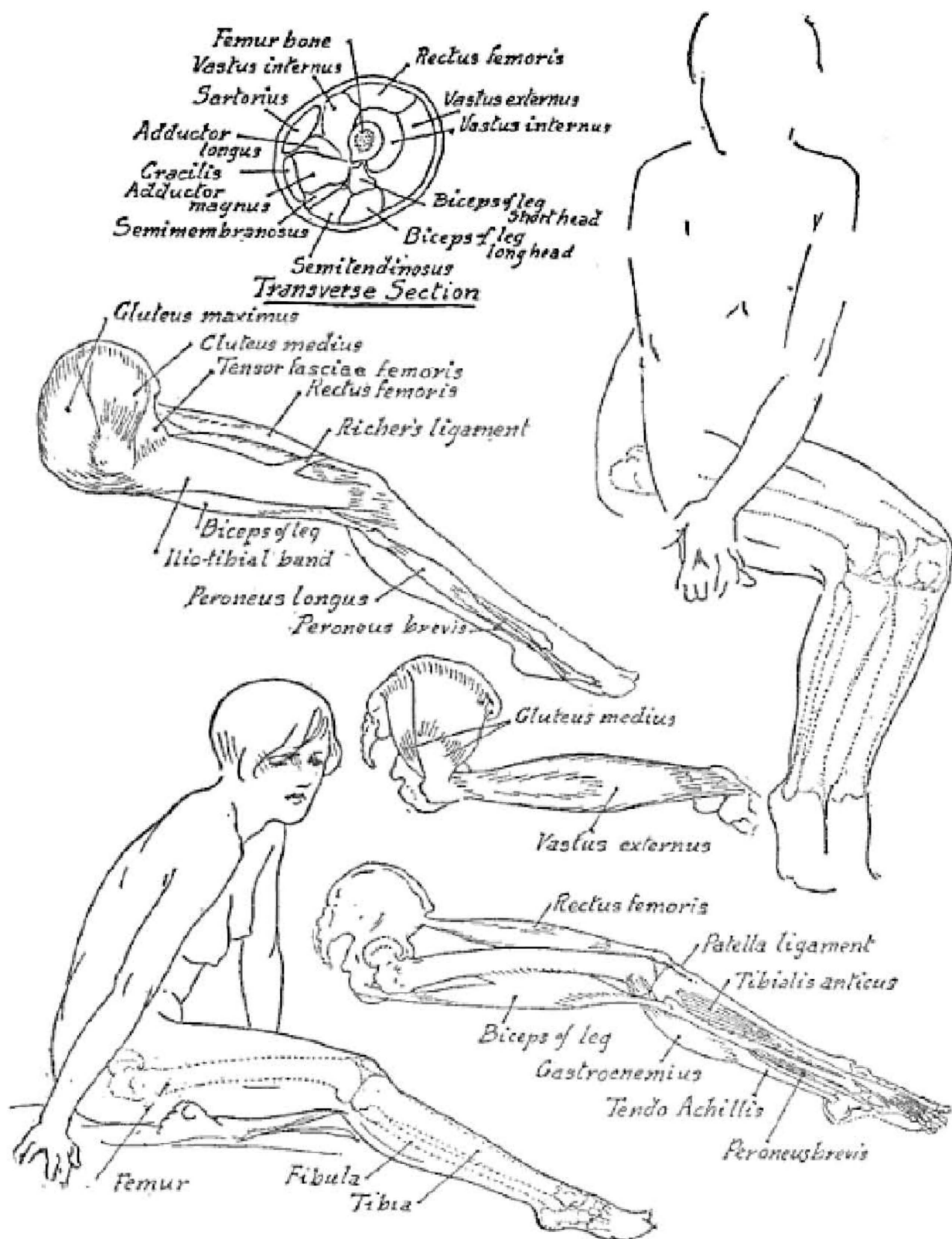
Back of Leg

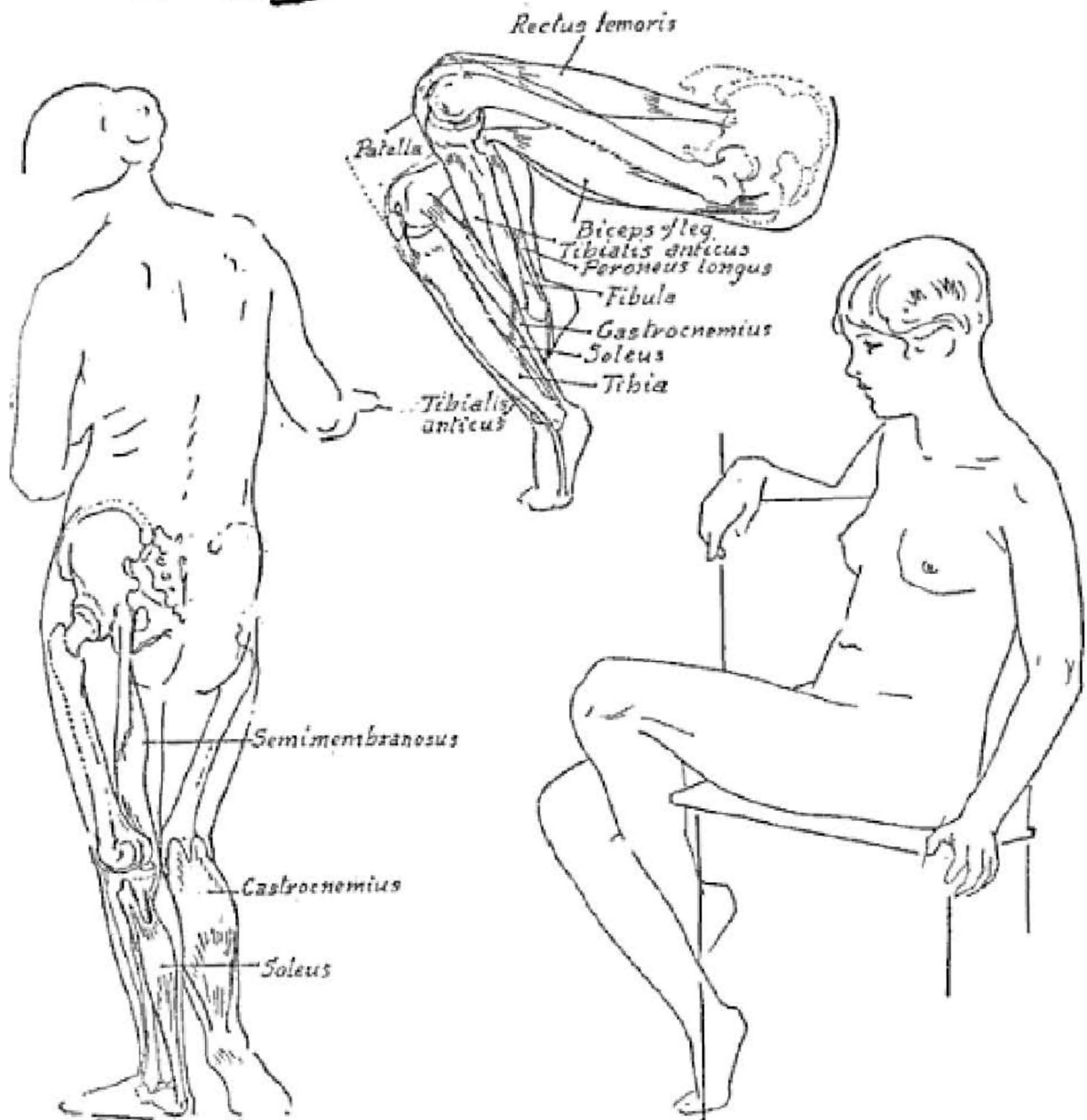
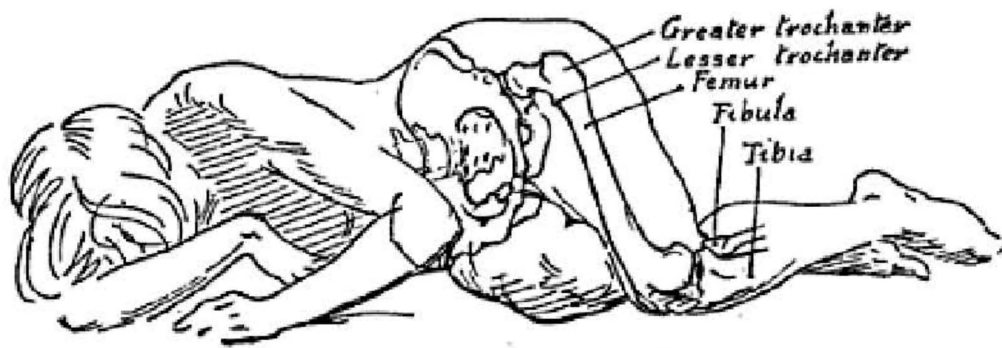


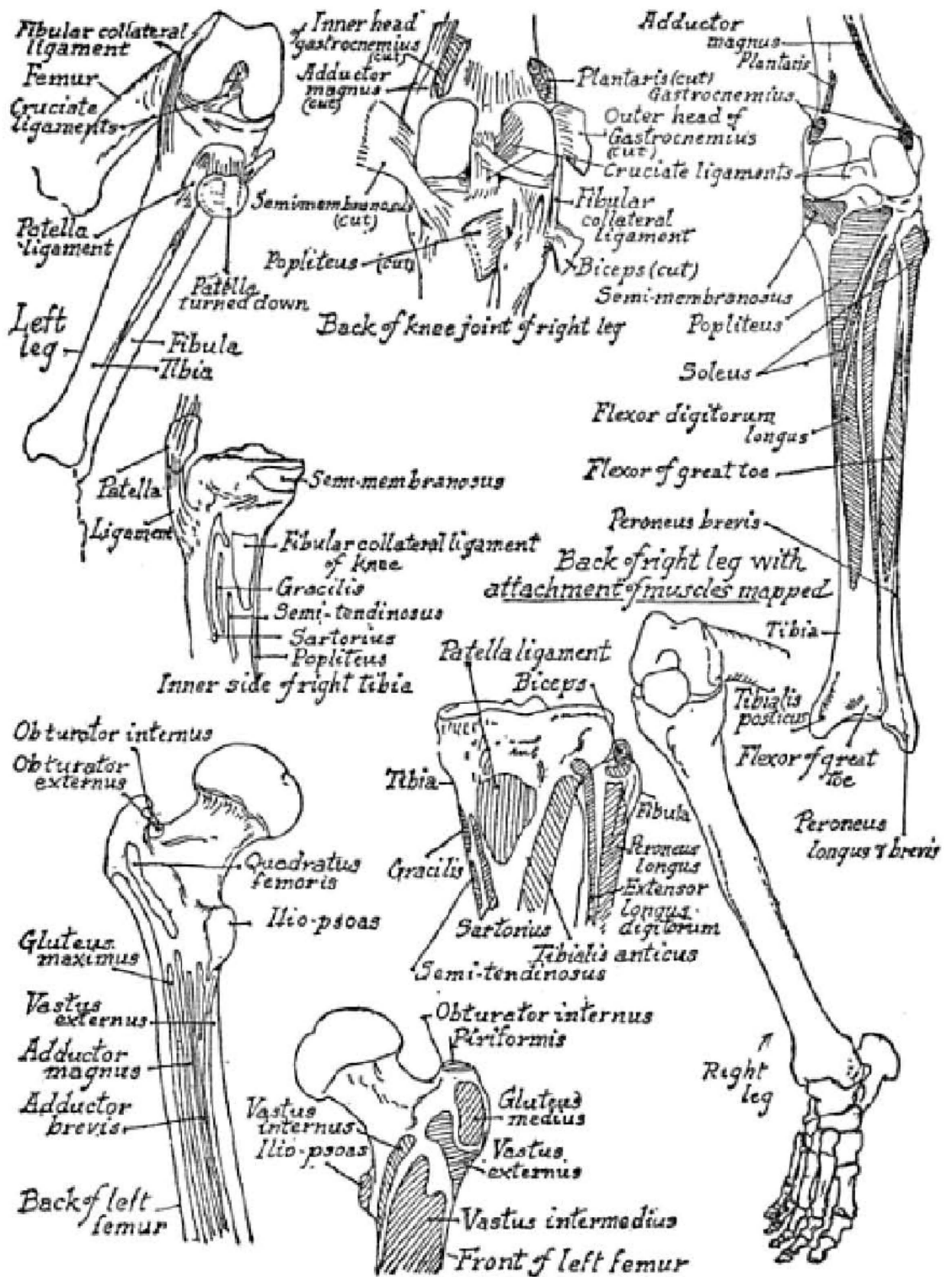


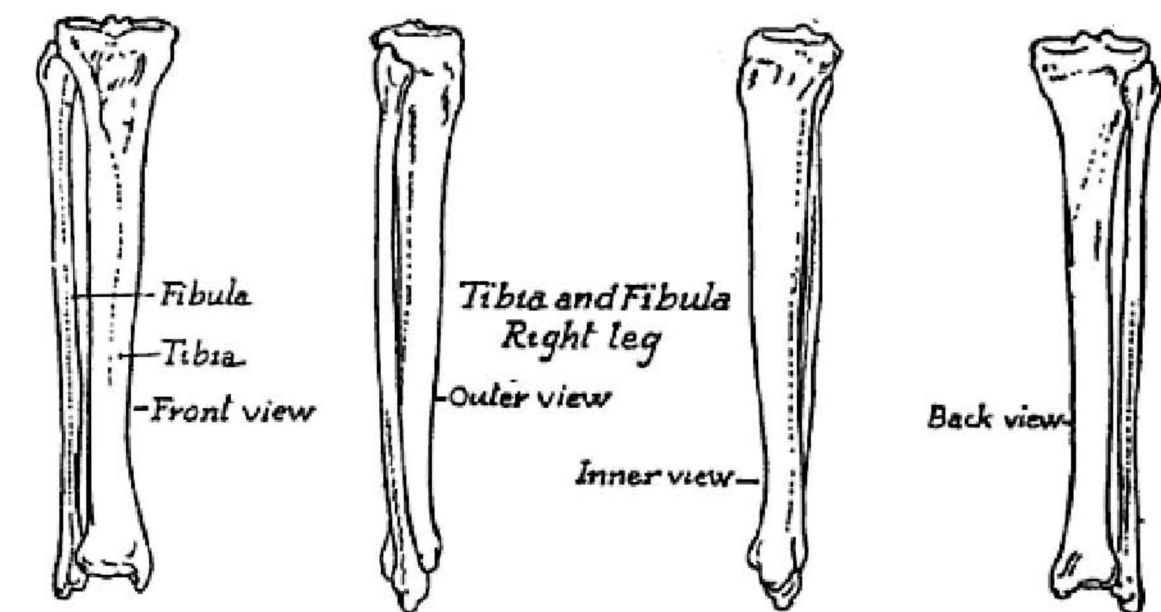


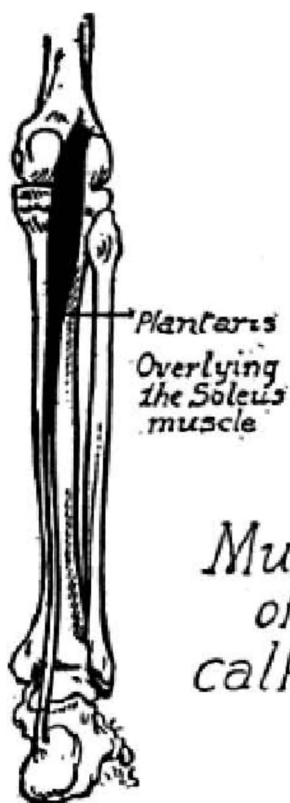
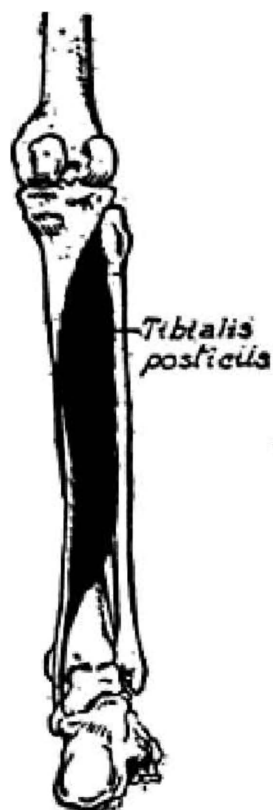




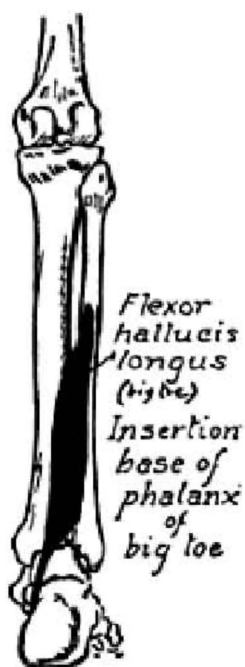
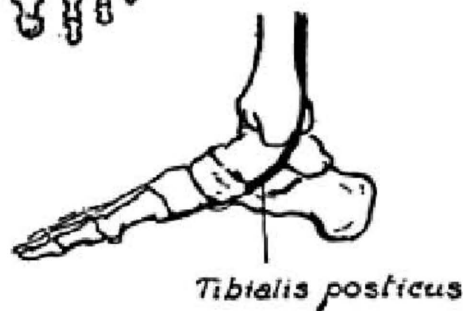
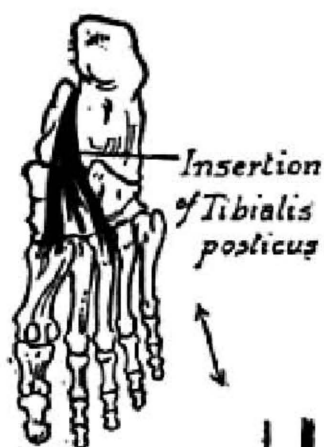






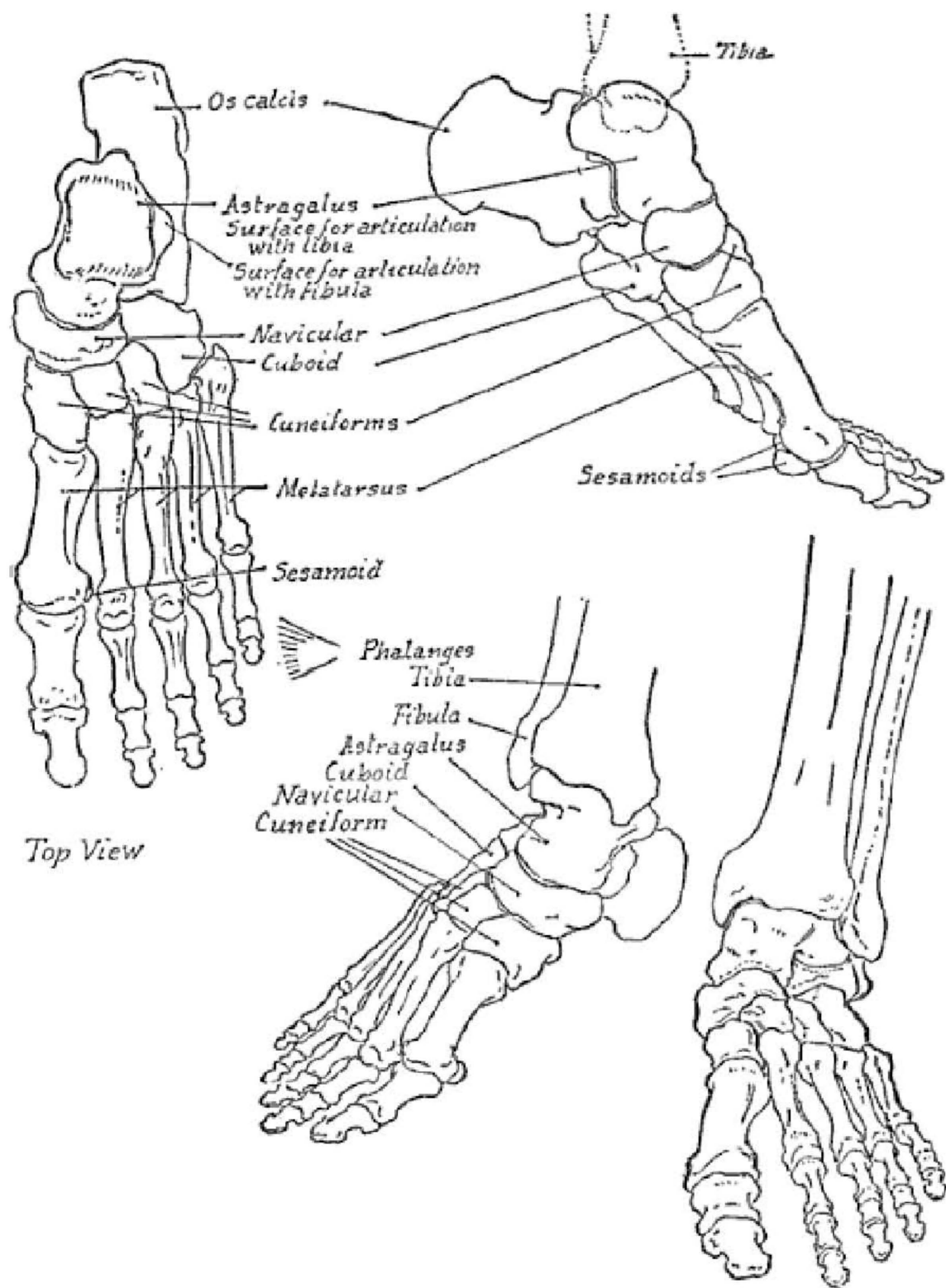


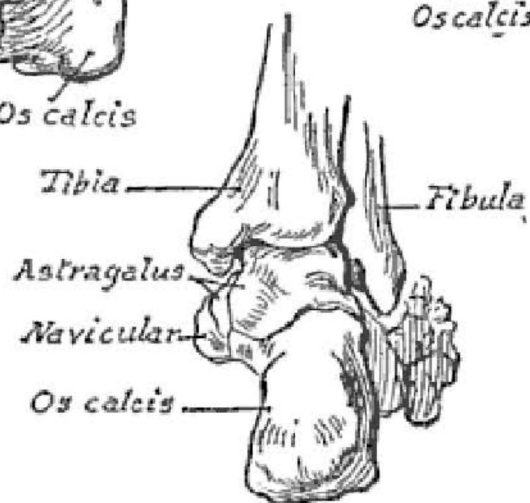
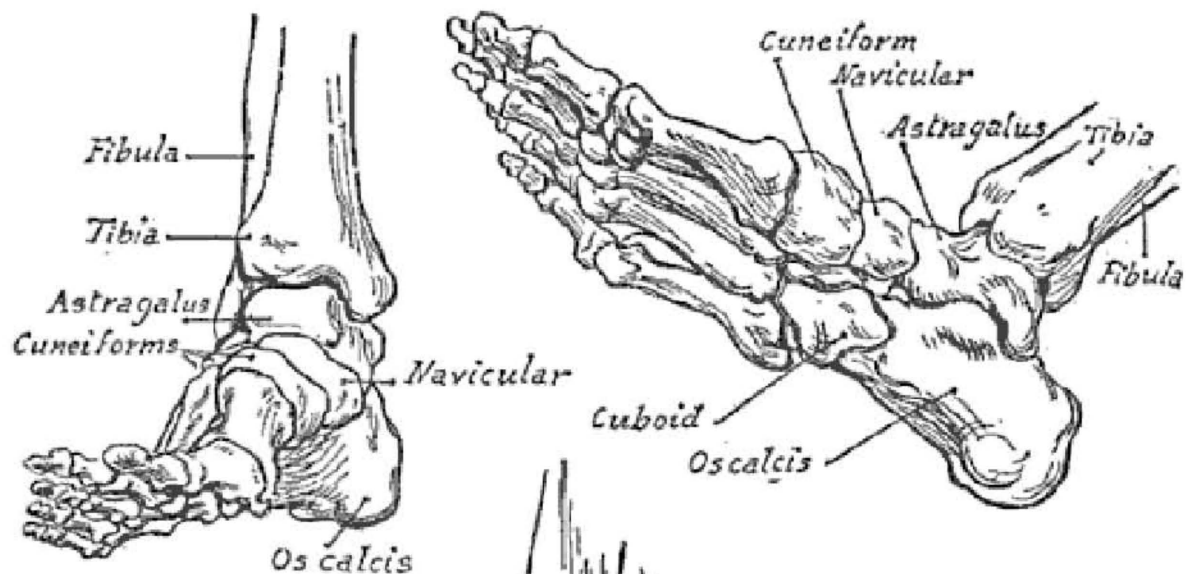
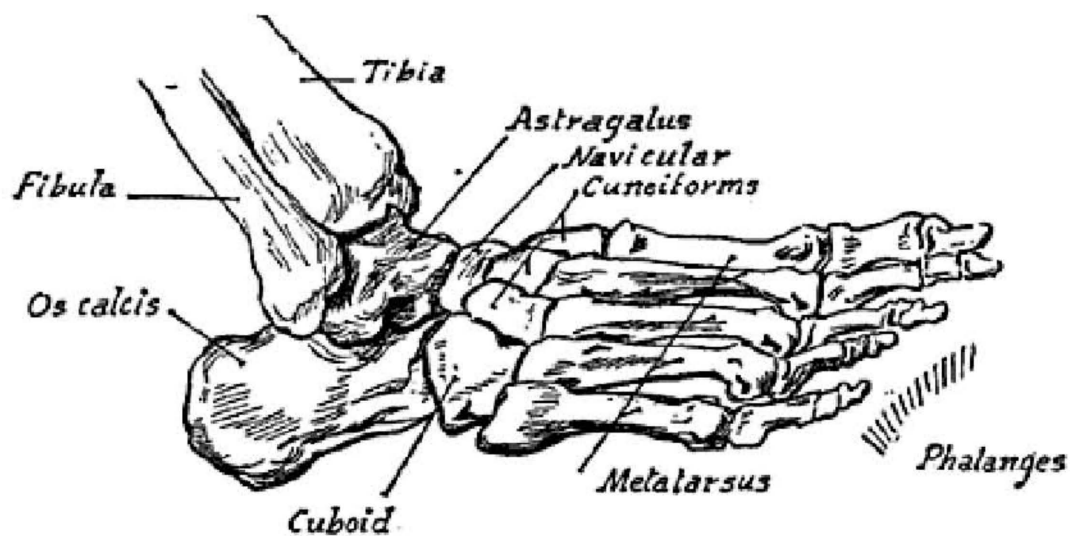
Muscles of the calf of leg

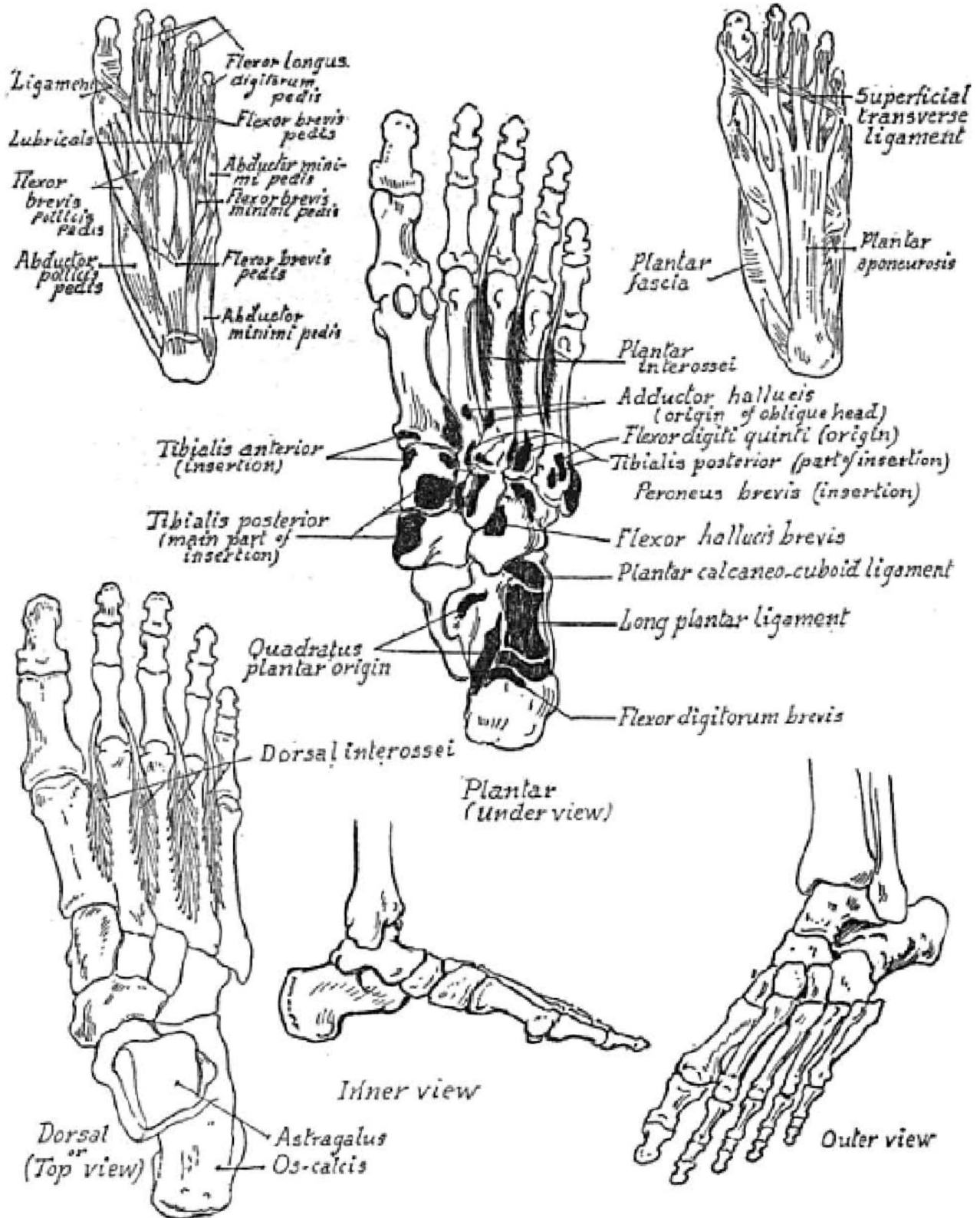


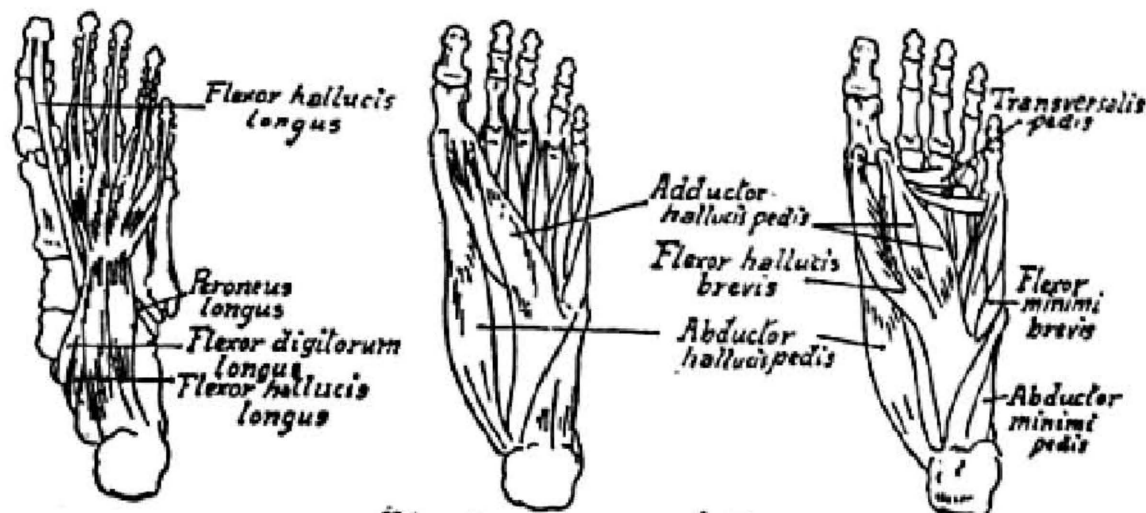
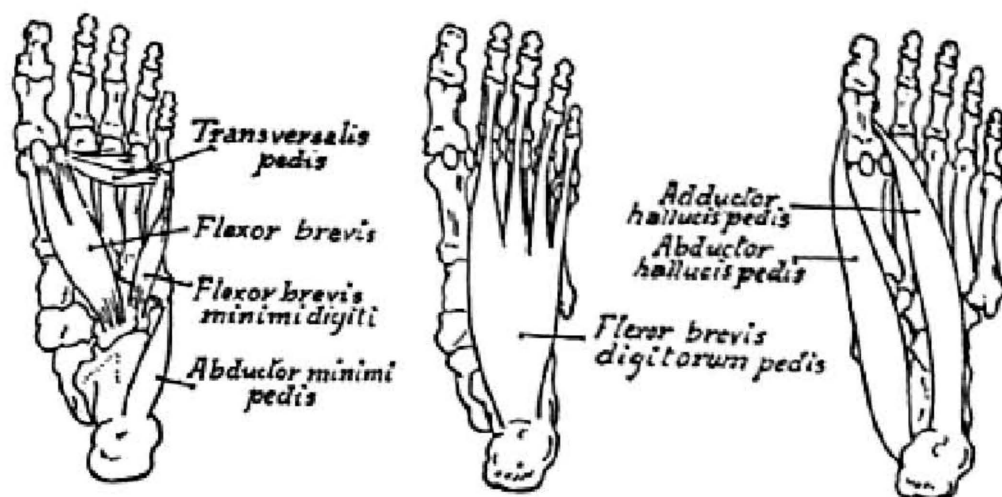
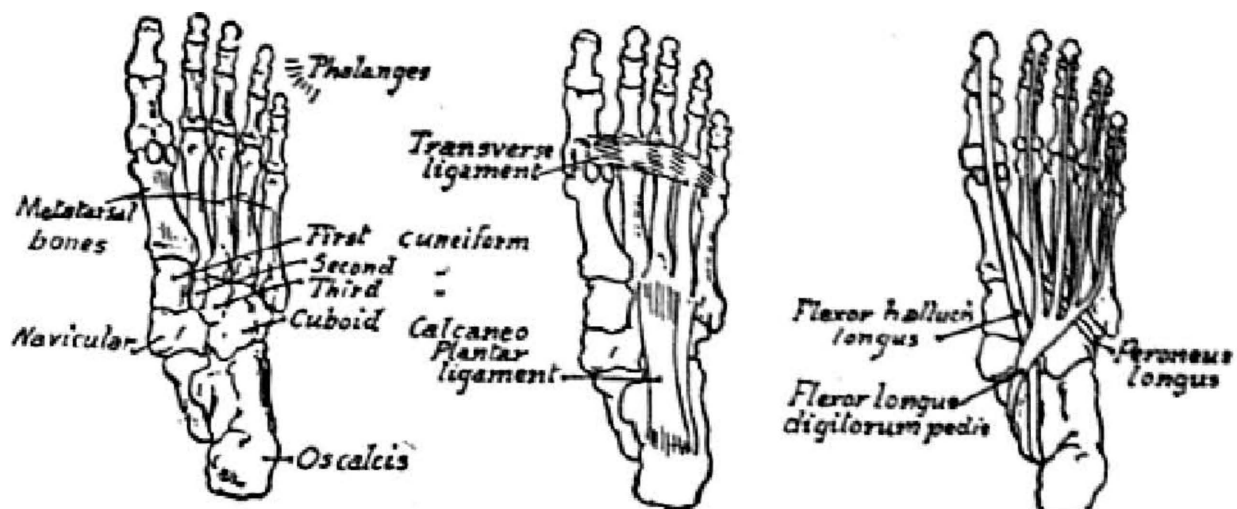


PART EIGHT
THE FOOT



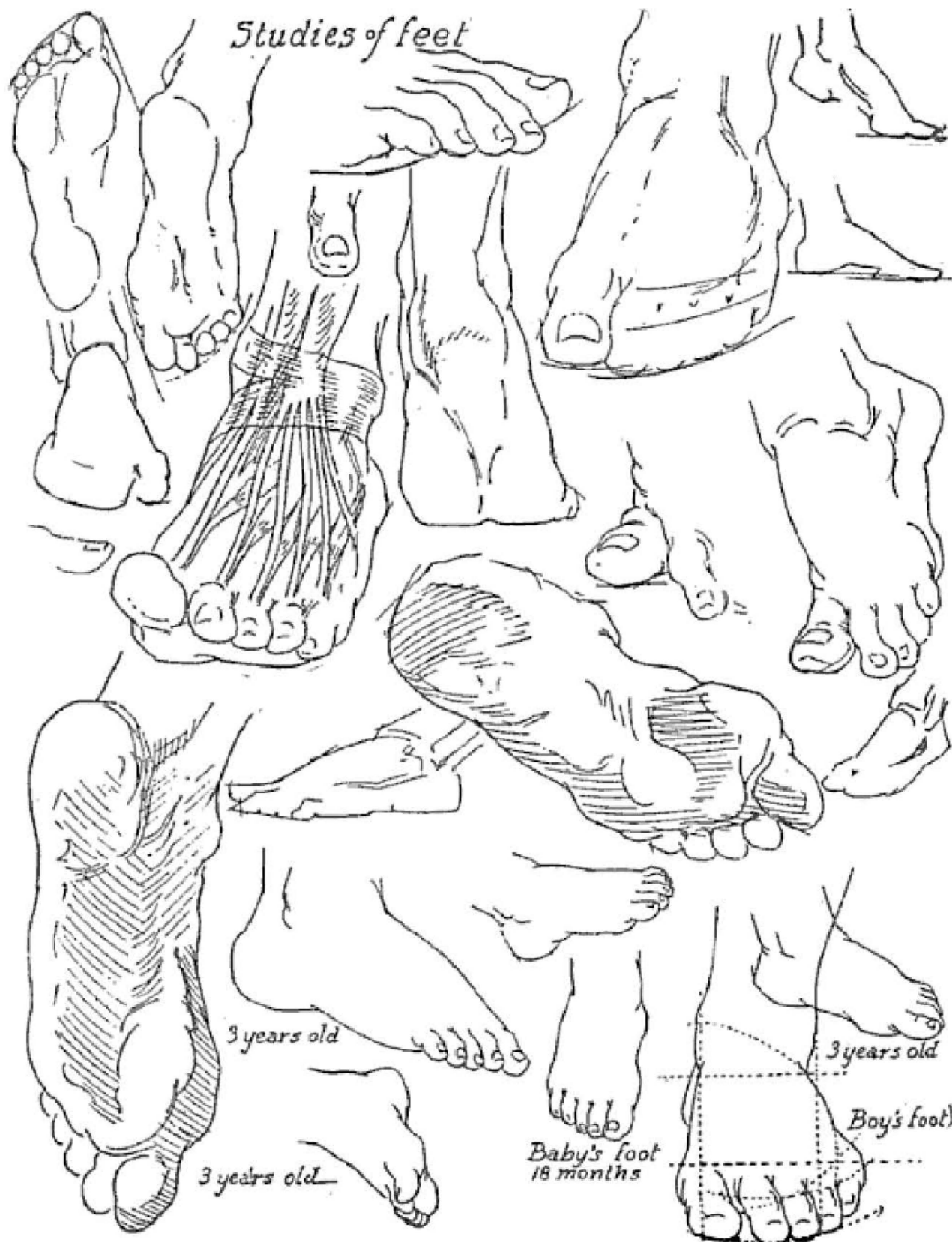


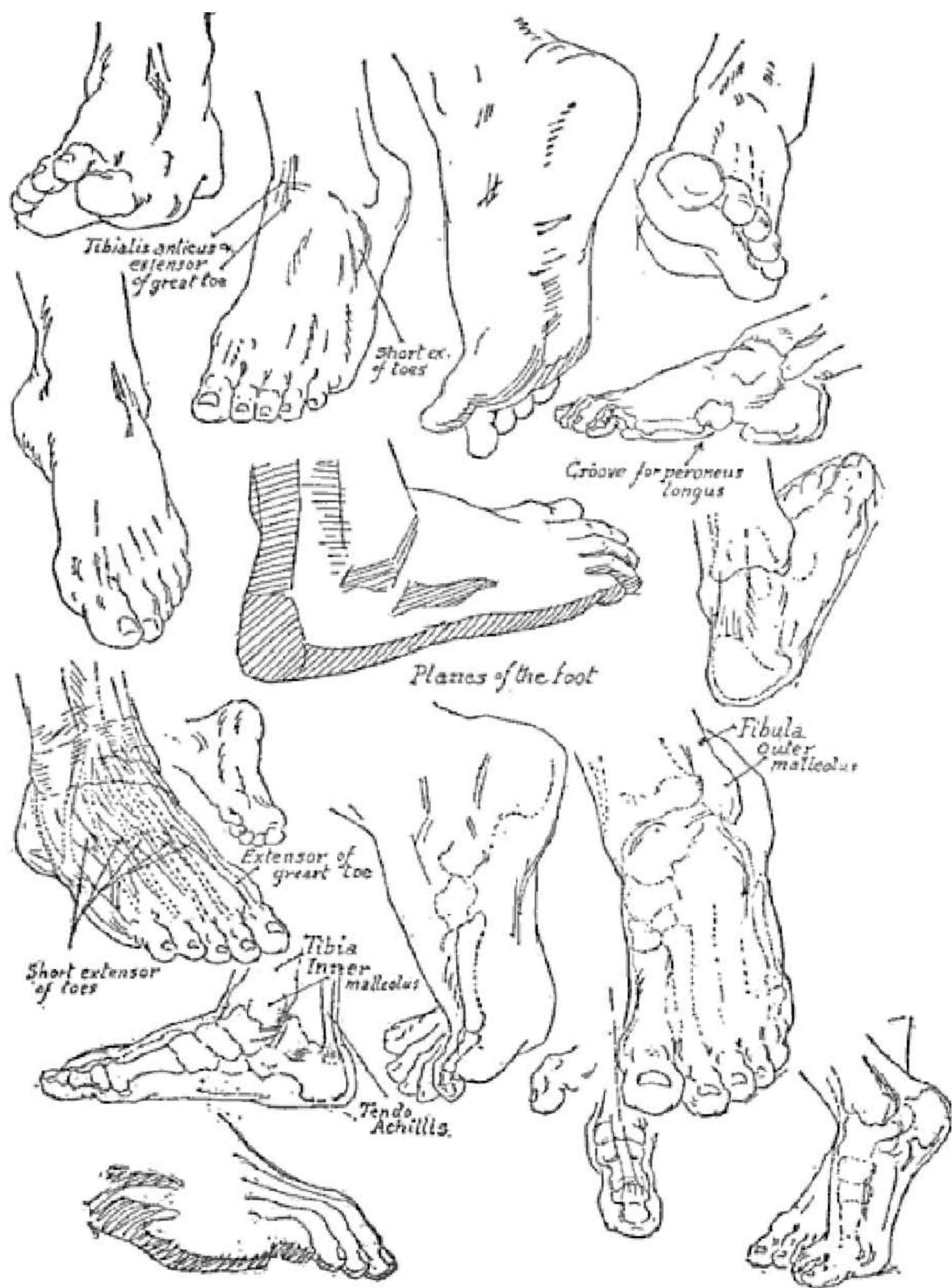




Plantar View of Foot

Studies of feet

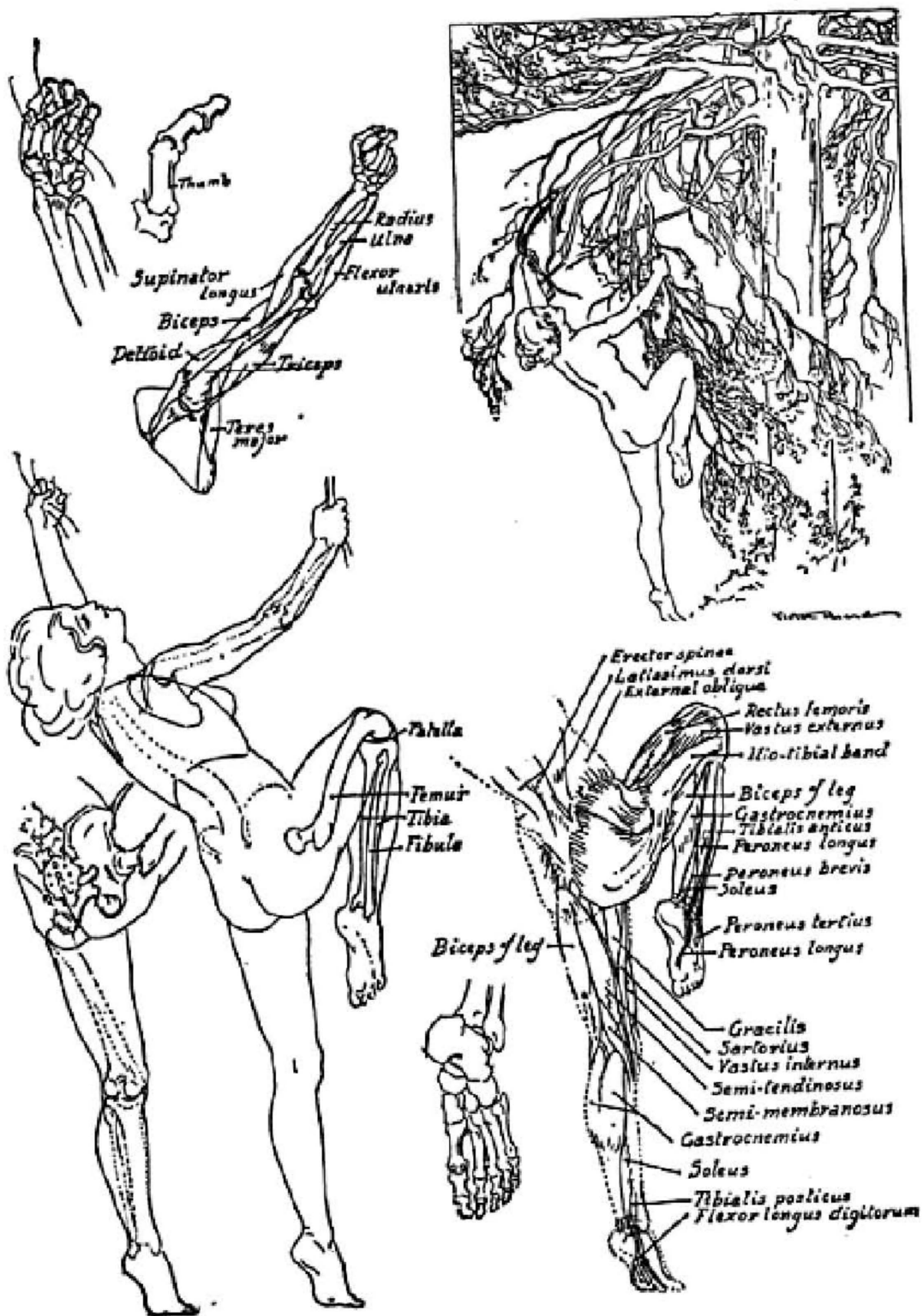






PART NINE
THE ECORCHE
AND MUSCLES OF THE BODY

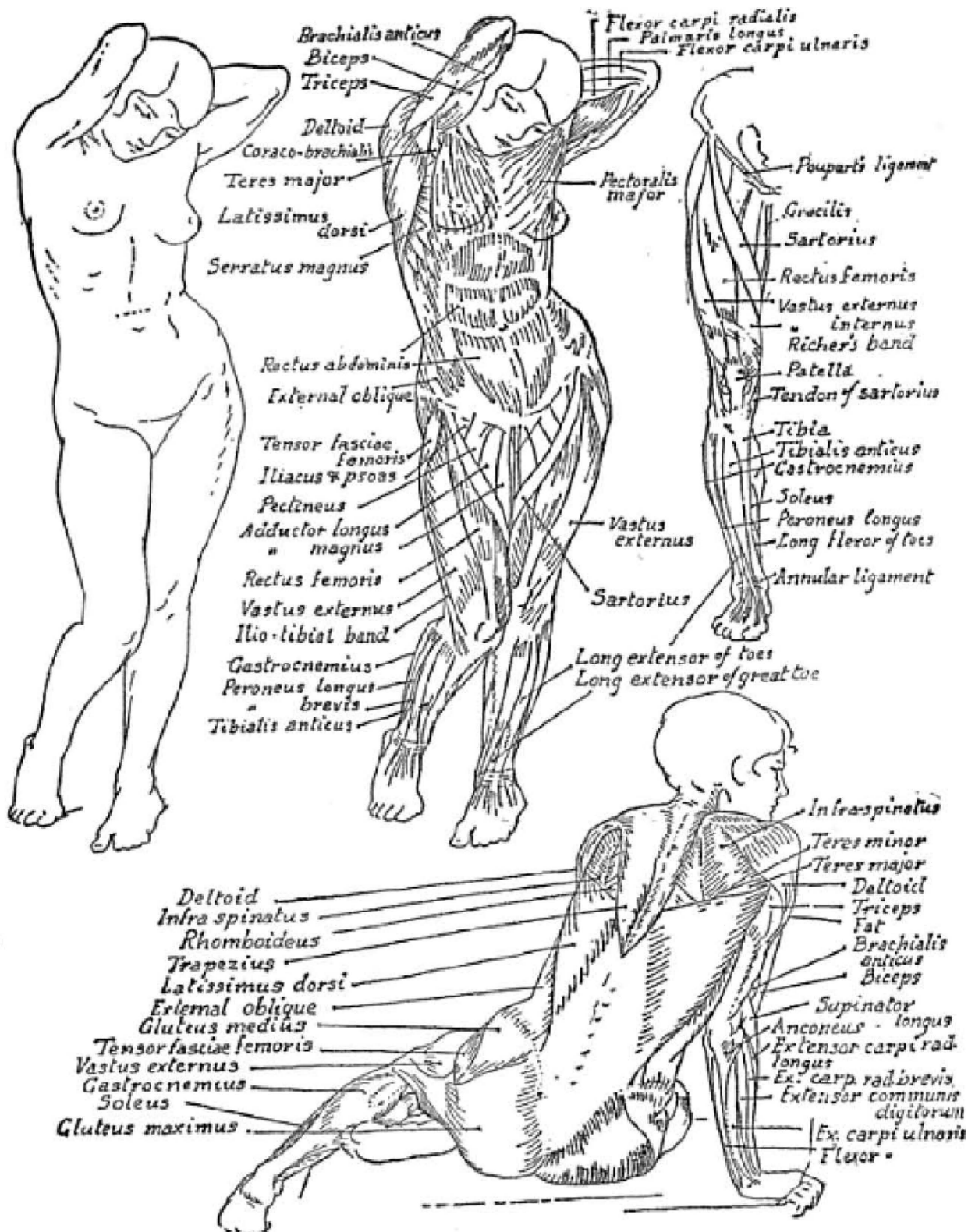


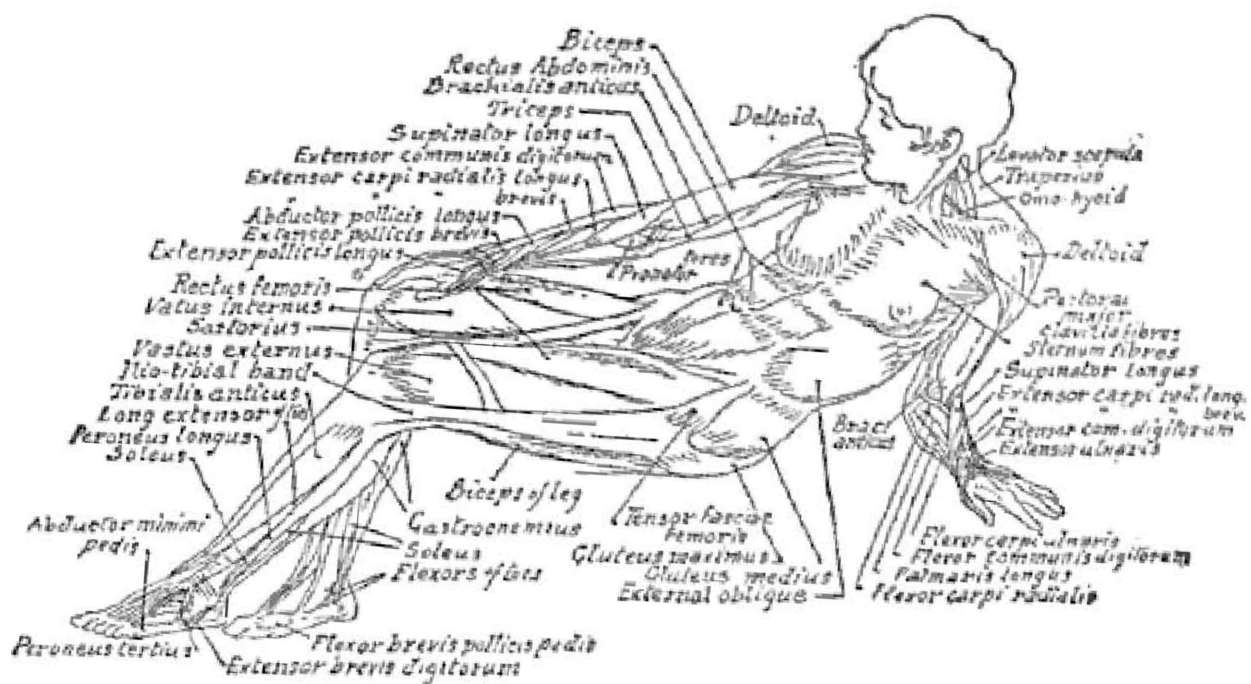
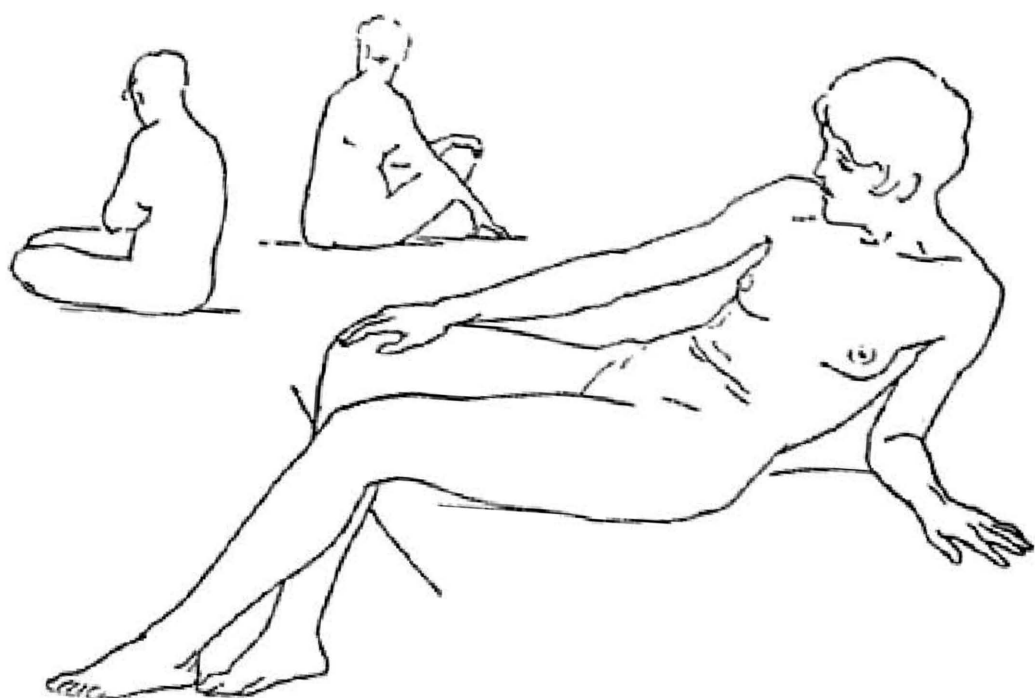


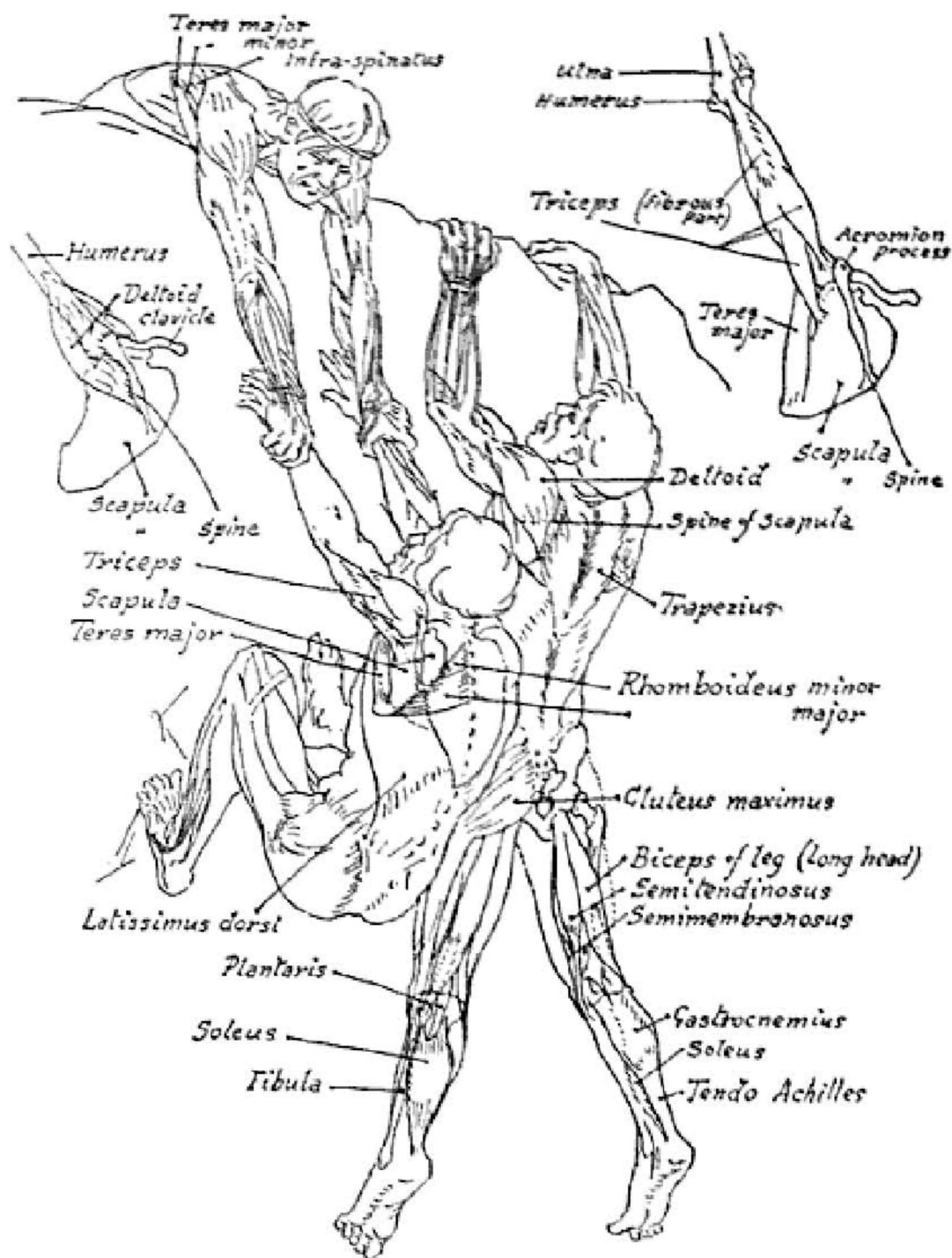


*Application of anatomy
to composition*

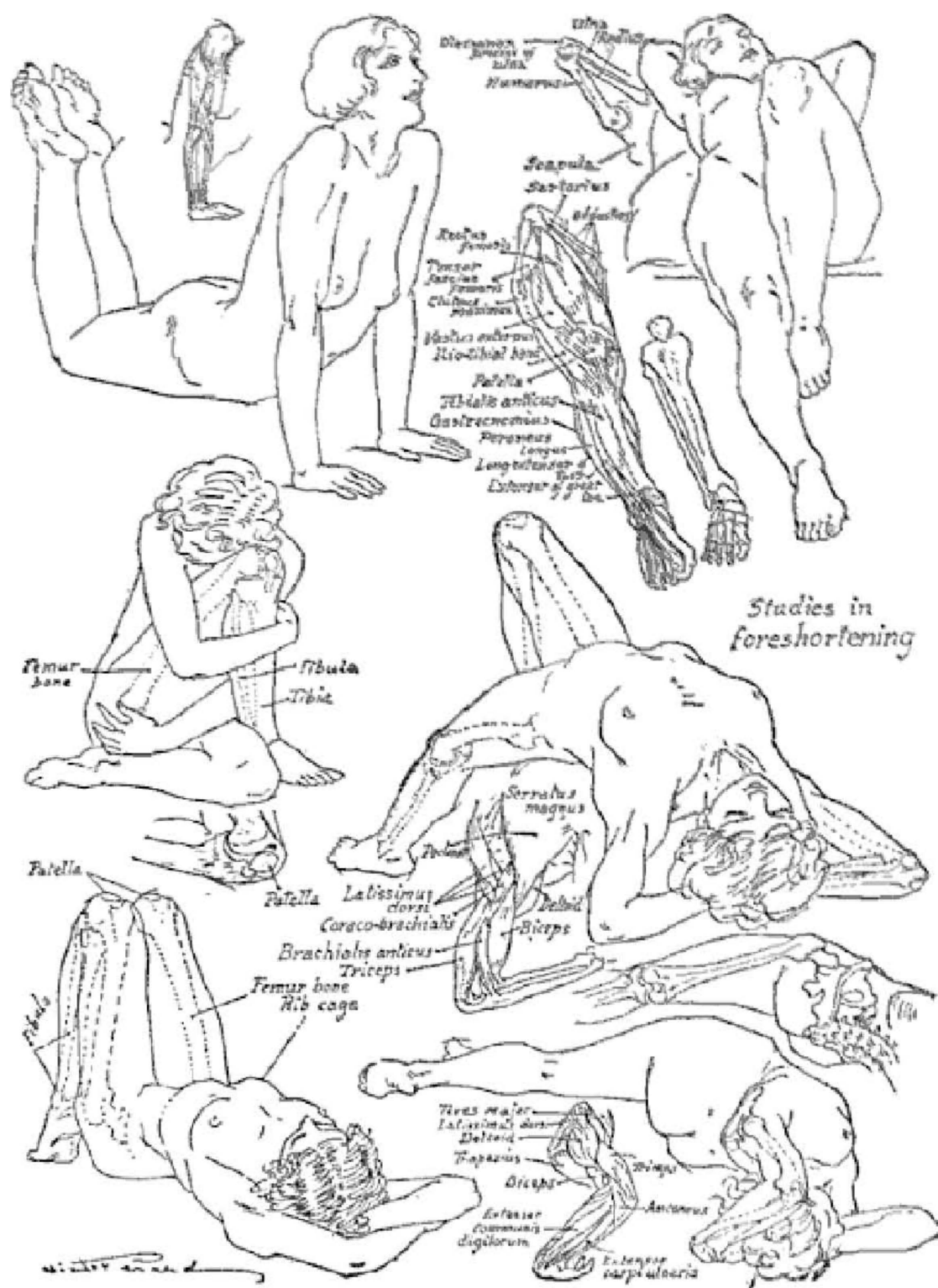


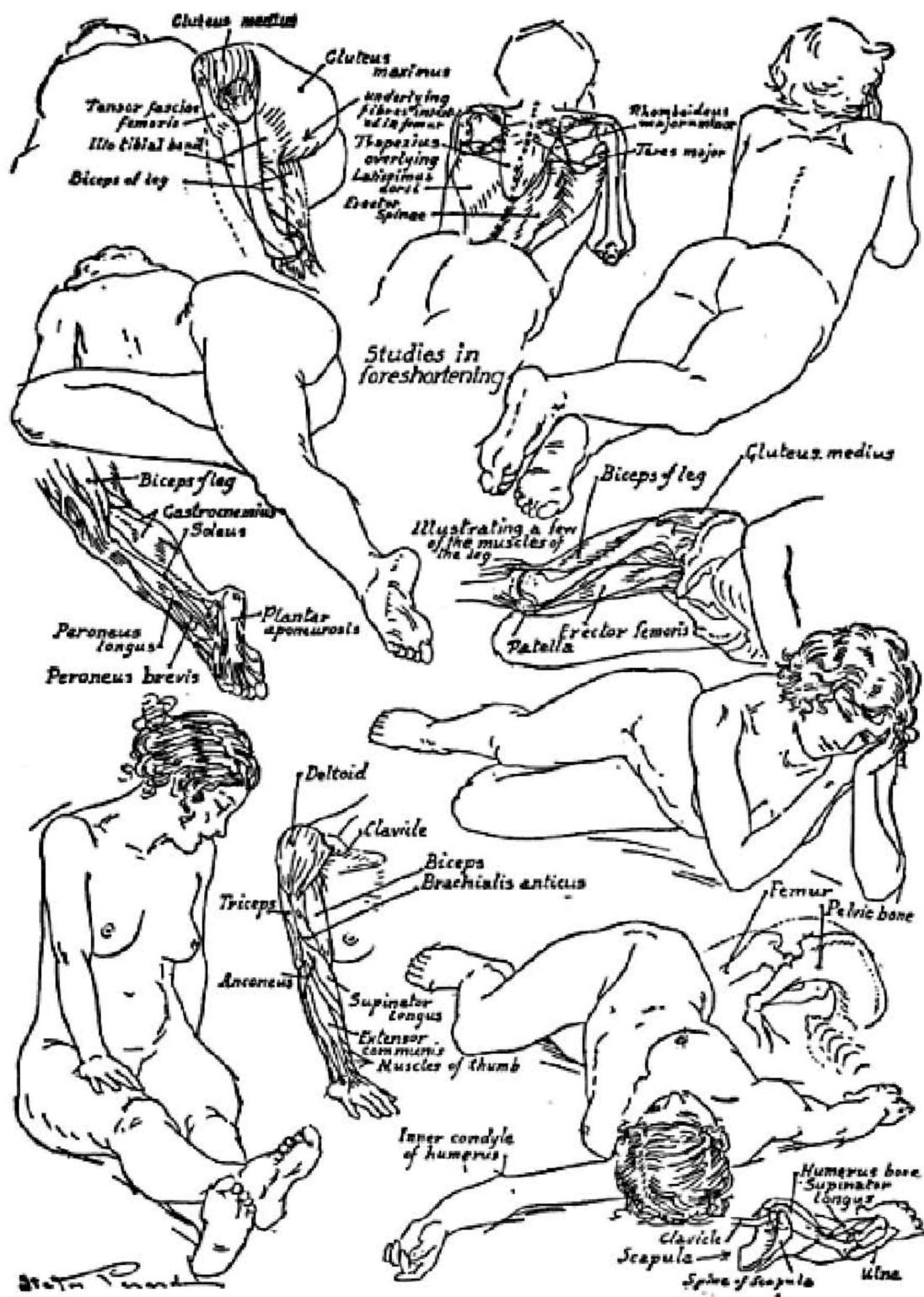


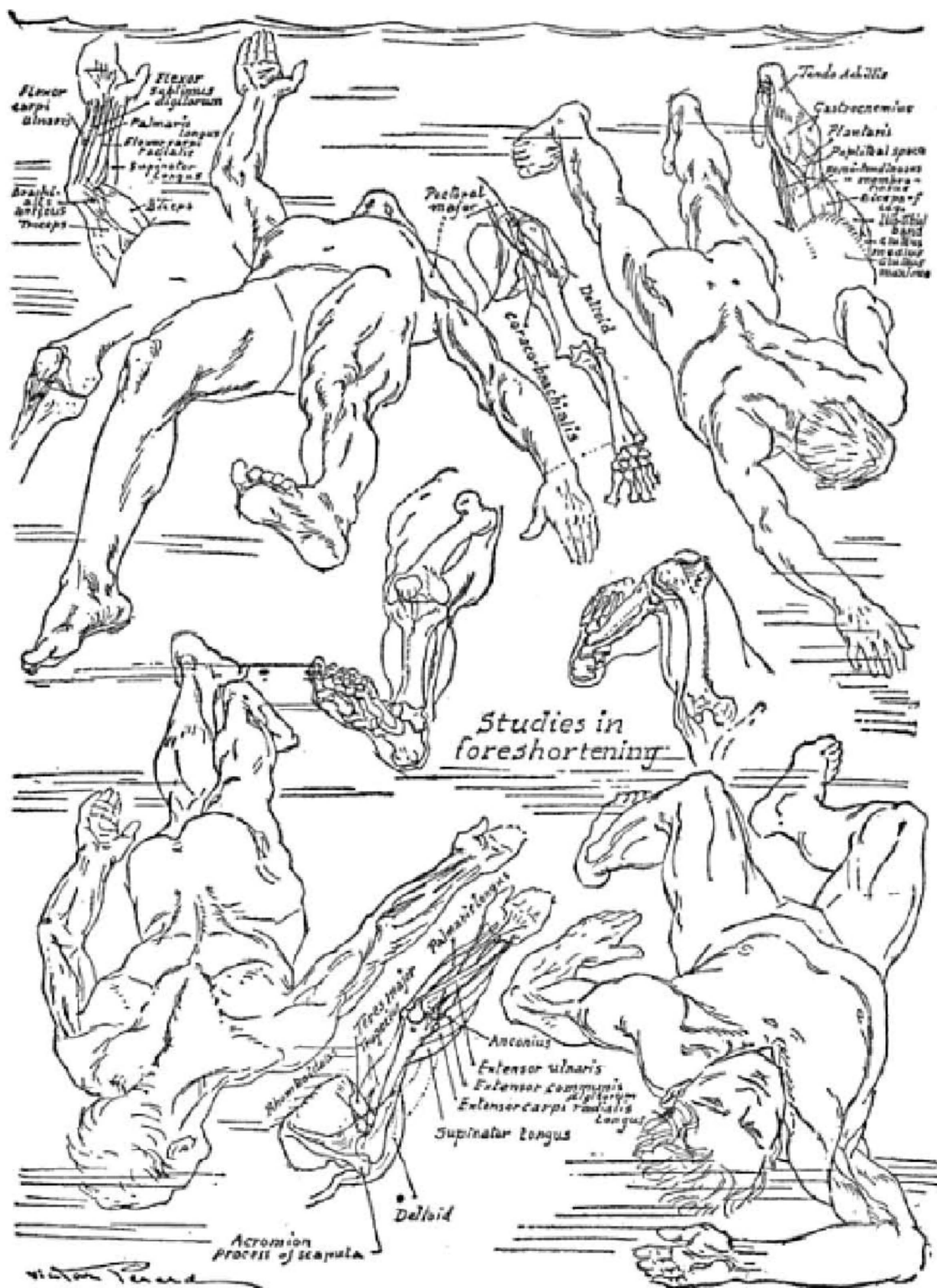


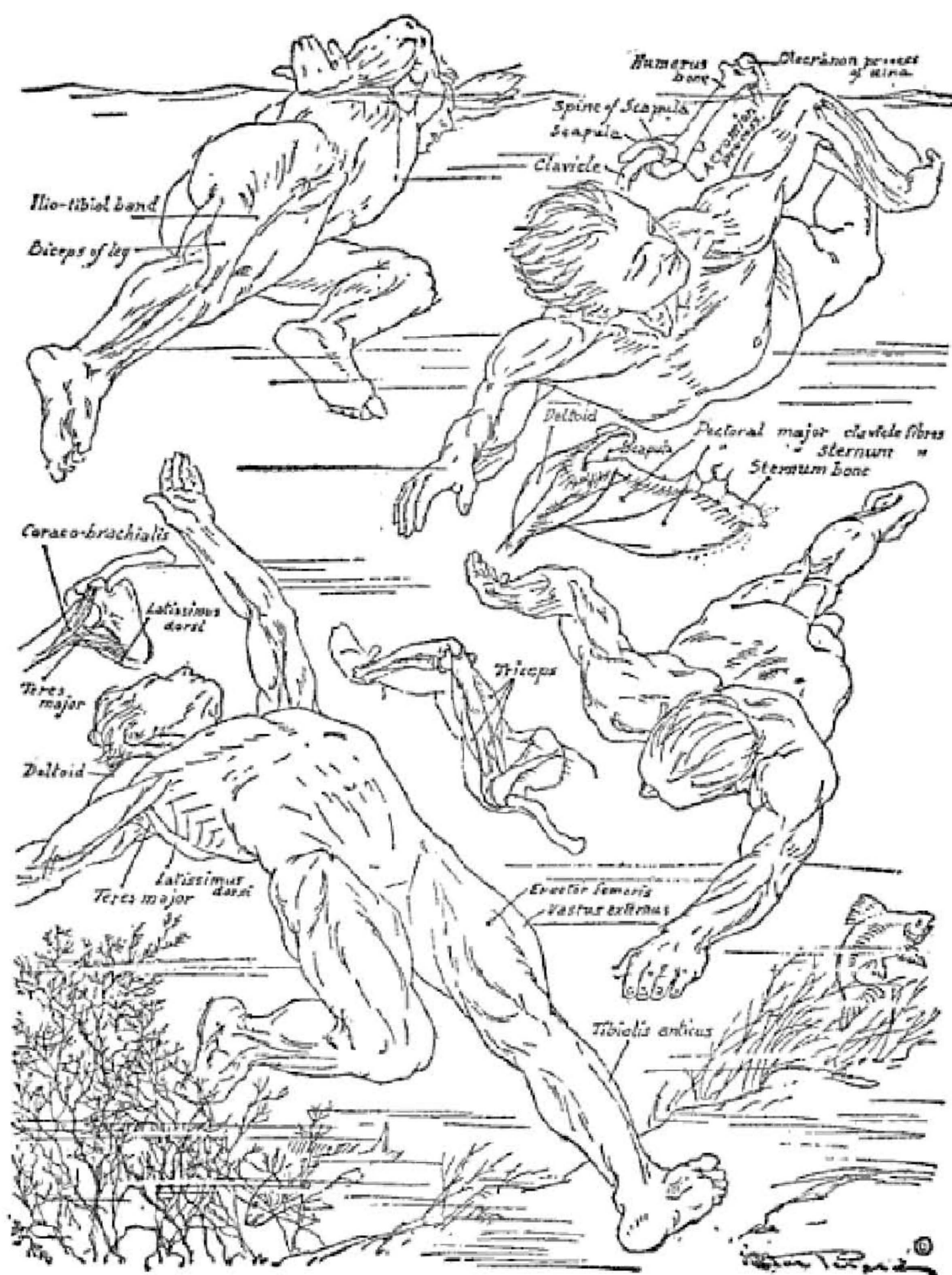












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